

# VOGUE

60c

JANUARY 1

If you  
were going  
to buy  
one new thing  
to wear in

# 1961

Changes in fashion, beauty, ideas,  
what's fascinating...

New ways to learn a language,  
fly a plane, take a holiday...

New colours in fashion  
in new combinations

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EDITION**







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that  
great  
**Keds**  
feeling*

*look for  
the blue label*



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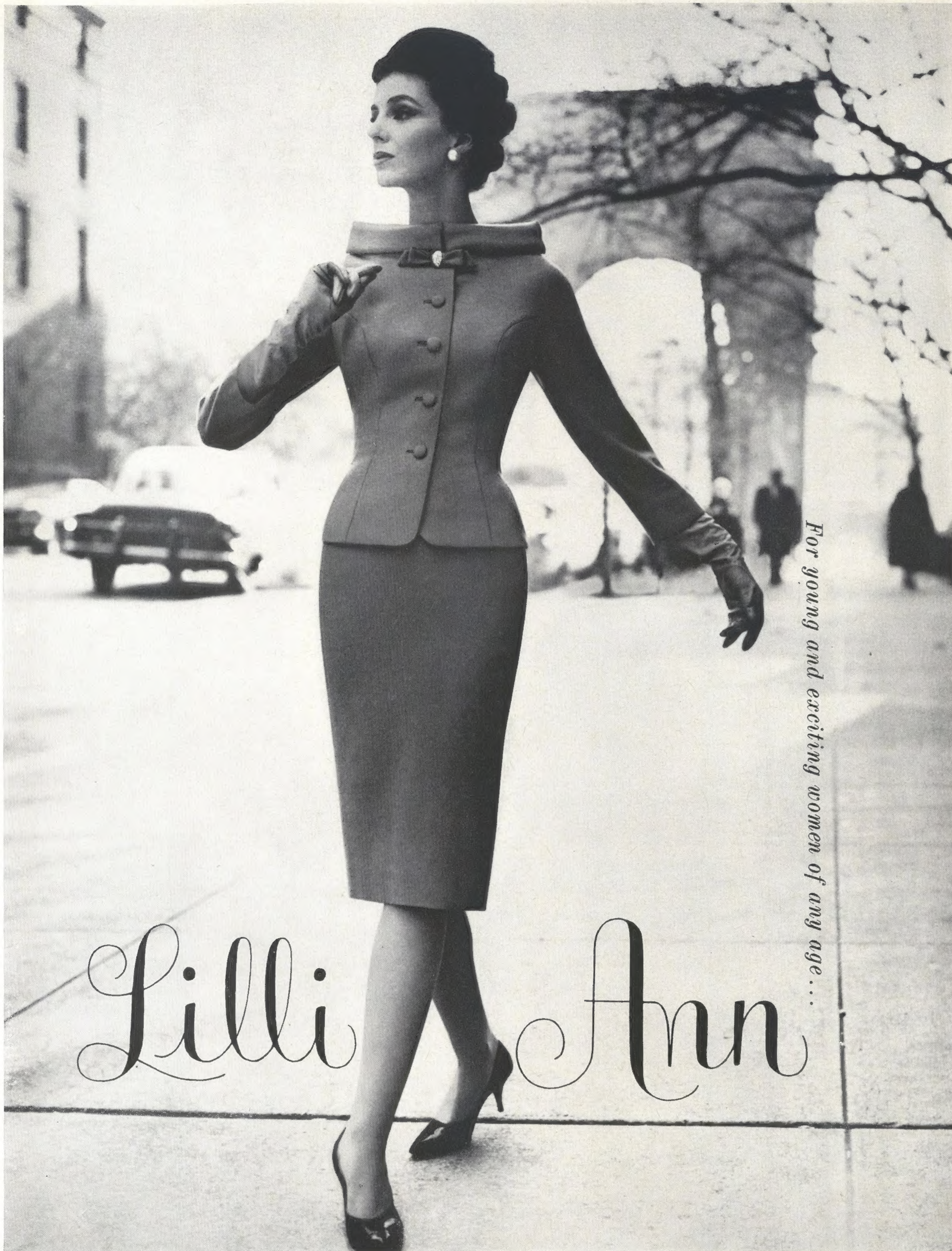
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VOGUE IS PUBLISHED BY THE  
CONDÉ NAST PUBLICATIONS INC.  
Editorial and Advertising Offices  
420 Lexington Ave., New York 17, N.Y.  
Telephone — LExington 2-7500

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# VOGUE

INCORPORATING VANITY FAIR

There are three Vogues: American, French, British I. S. V.-PATCÉVITCH Publisher

## JANUARY 1, 1961

### COVER

Opening the year—and running right through it, if we're any judge of suit-character—pure gold. Carat-content as follows: slim skirt, supple little silk overblouse, and—taking five in this photograph—the news of a seven-eighths length of jacket with elbow-tipping sleeves and a lining of the overblouse-silk. By B. H. Wragge; of Strong, Hewat wool-and-mohair. About \$145. Scarf by Echo; Hattie Carnegie earrings. All: Bonwit Teller. Suit, also at Hutzler's; Julius Garfinckel; Hudson's; I. Magnin. Lipstick on this gold standard: Coquin, by Stendhal.



PENN

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Bright-future costume

by Jo Copeland

of Pattullo



hat by Irene

*when Baltimore thinks of fashion it thinks of Hutzler's*





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*The Mayor invites you to tea: at Hamilton's handsome new City Hall. Beautiful way to appear at this memorable welcome to island visitors: turn up in the cool patrician look of our linen sheath with its young double collar piped in white. Cherry, lilac, blue or white. 10 to 20, 39.95*

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What a miracle age to be living in—when you can swap cold snowy winter for a sunshine holiday in beautiful Bermuda. Just a few hours by British Overseas Airways—and you're swiftly flown to one of Great Britain's loveliest

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*Bermuda's unforgettable charm: the picturesque cottages of Pembroke Parish viewed from a gay horse-drawn surrey. Part of the beautiful scene: you, in the soft airy look of our tucked top, spray print dress. Easy-care Dacron® polyester blended with Egyptian cotton to a lovely sheerness. Wedgwood tones of blue, green or terra cotta. 8 to 18. 35.00*

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*Silken lights* shining these nights in Northern or Southern climes, a supple sheath with a luxurious slubbed texture, etched with exquisite Madeira motifs and lined all the way with China silk. Shannon Rodgers designs it for Jerry Silverman. Beige, white or blue in sizes 8 to 18. (V-3) **69.95** Evening Shop, 3rd Floor





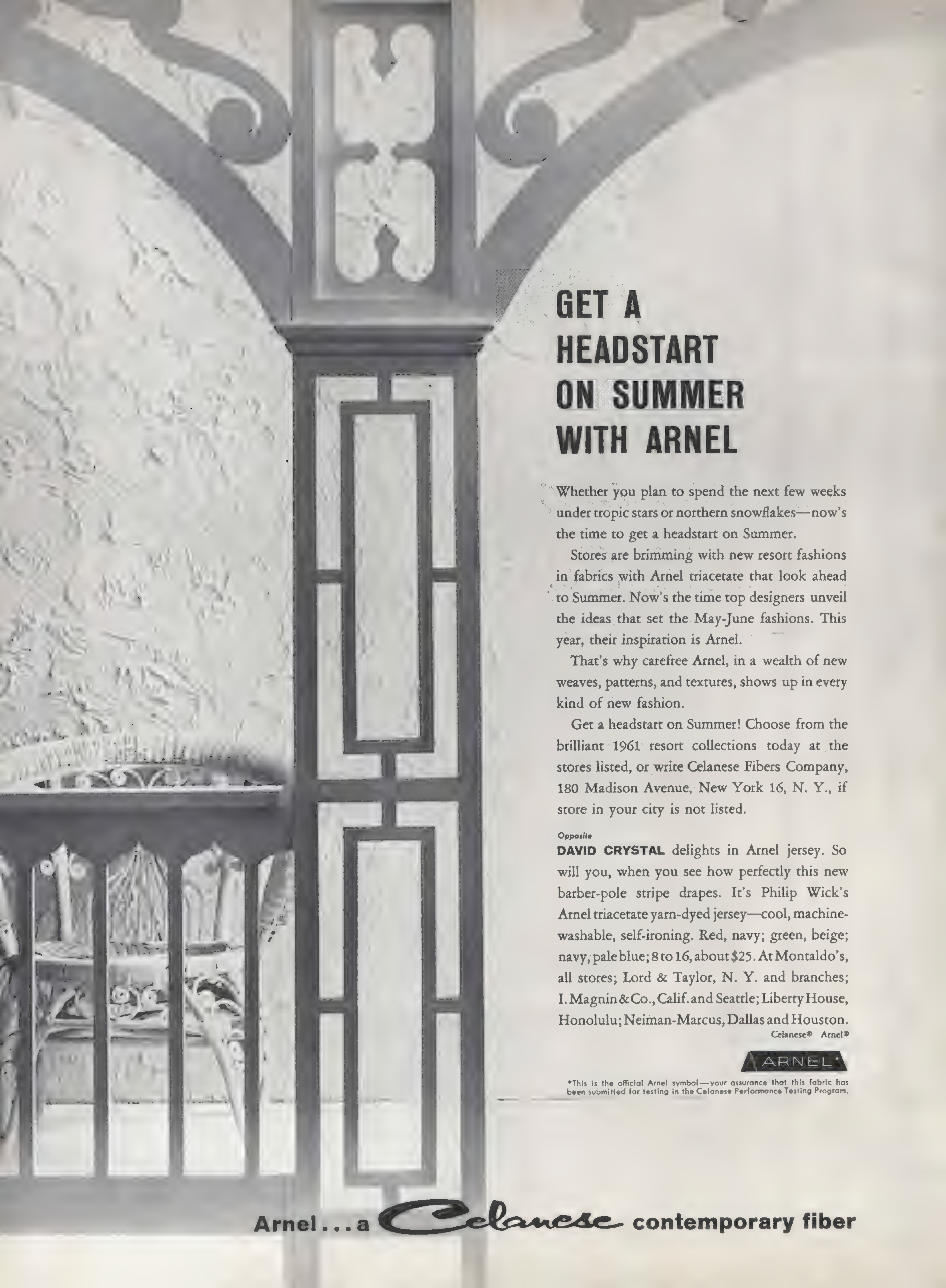
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JANUARY 1, 1961





## GET A HEADSTART ON SUMMER WITH ARNEL

Whether you plan to spend the next few weeks under tropic stars or northern snowflakes—now's the time to get a headstart on Summer.

Stores are brimming with new resort fashions in fabrics with Arnel triacetate that look ahead to Summer. Now's the time top designers unveil the ideas that set the May-June fashions. This year, their inspiration is Arnel.

That's why carefree Arnel, in a wealth of new weaves, patterns, and textures, shows up in every kind of new fashion.

Get a headstart on Summer! Choose from the brilliant 1961 resort collections today at the stores listed, or write Celanese Fibers Company, 180 Madison Avenue, New York 16, N. Y., if store in your city is not listed.

*Opposite*

**DAVID CRYSTAL** delights in Arnel jersey. So will you, when you see how perfectly this new barber-pole stripe drapes. It's Philip Wick's Arnel triacetate yarn-dyed jersey—cool, machine-washable, self-ironing. Red, navy; green, beige; navy, pale blue; 8 to 16, about \$25. At Montaldo's, all stores; Lord & Taylor, N. Y. and branches; I. Magnin & Co., Calif. and Seattle; Liberty House, Honolulu; Neiman-Marcus, Dallas and Houston.

Celanese® Arnel®



\*This is the official Arnel symbol—your assurance that this fabric has been submitted for testing in the Celanese Performance Testing Program.

Arnel... a *Celanese* contemporary fiber







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ARNEL



## GET A HEADSTART ON SUMMER WITH ARNEL

> **HOUSE OF JAMISON** creates a slim, shapely sheath in smooth white Arnel sharkskin that lets you forget about creases, wrinkles, laundering instructions. This is 100% Arnel triacetate sharkskin by Custom Fabrics. It washes in the machine, irons without a shine, seems to get whiter as *you* get tanner! Sizes 8-18. About \$35. At Montaldo's, all stores; Bonwit Teller, N.Y.; I. Magnin & Co., Calif. and Seattle; Nan Duskin, Philadelphia; Rich's, Atlanta.

< **PEMBROKE SQUIRES OF CABANA** uses the pleat-keeping talents of Folker's 100% Arnel random ottoman for culottes that *really* look like a skirt. They're yours in tennis length, street length, or new patio length (shown), topped with a sleeveless middy—all washable. Sizes 8 to 16. Middy, about \$14. Culotte shown, about \$30. At Montaldo's, all stores; Henri Bendel, New York; I. Magnin & Co., California and Seattle; Jenny Company, Cincinnati; Nan Duskin, Philadelphia.

Celanese® Arnel®

Arnel...a *Celanese* contemporary fiber









**GET A HEADSTART  
ON SUMMER  
WITH ARNEL**

**ARBE** makes the news in a classic crepe. Crepe in true sun-loving colors—more impeccable than ever in this new Arnel triacetate and rayon fabric by Lawrence Fink. Arnel means those crystal pleats will *stay* pleated, pack and unpack without fuss. Yellow or blue with matching cashmere cardigan, or white with navy cardigan trimmed in red. About \$100 at Montaldo's, all stores; Bergdorf Goodman, New York; Carson Pirie Scott, Chicago; Jenny Company, Cincinnati; Joseph Magnin Co., all stores.





**B. H. WRAGGE** has always believed in Arnel sharkskin. This year, he presents it in exciting new *pastels*. Because it's 100% Arnel triacetate sharkskin by Fabrex, the pleats don't wash out, sit out, or wear out their fashion welcome. Grasshopper green or cricket blue. Sizes 8 to 16. About \$45. At Montaldo's, all stores; Bonwit Teller, N. Y.; Burdine's, Miami; Julius Garfinckel & Co., Wash., D. C. Harold's, Minneapolis; Kaufmann's, Pittsburgh. Celanese® Arnel®

**Arnel... a *Celanese* contemporary fiber**



## GET A HEADSTART ON SUMMER WITH ARNEL

- > **ROBERT SLOAN'S** exotic fashion will enter your life this summer. Houseboy pants in Concord's new printed cafe-striped oxford cloth of Arnel triacetate and cotton to pair with a beach dress in vivid solid colors. Very new, very cool, completely machine-washable. Sizes 7 to 13, 6 to 14. Dress in brick red or pink, about \$18. Harmonizing pants, about \$12. At Montaldo's, all stores; Bonwit Teller, all stores; D. H. Holmes, New Orleans; Neiman-Marcus, Dallas and Houston; The Halle Bros. Co., Cleveland.
- ✓ **HAYMAKER** looks to the Orient for inspiration for this flared, loose-fitting rajah's tunic to pull over long, lean slacks. Yours in a cool, uncrushable, machine-washable shantung-type sharkskin by Crown Fabrics, woven of Arnel triacetate and spun rayon. Dazzling colors to mix or match: gold, emerald, beige, black, white, navy. Sizes 8 to 16. Tunic about \$12, slacks about \$14. At Montaldo's, all stores; B. Altman & Co., New York & branches; Julius Garfinckel & Co., Washington; Joseph Magnin Co., all stores; Jordan Marsh, Miami.

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seasoned  
lightly  
and  
suited  
for  
spring

HAT BY MR. JOHN

**jablows** fling for Spring... a fluid-line suit by David Kidd, checked in Raeford's airy, light Dacron\* polyester and worsted wool. This canny fabric "first" is as full of fashion surprises as a designer's sketchbook. In white and black or bark and black, sizes 8 to 16. About \$189.95 at **LORD & TAYLOR**, New York; **HALLE BROS.**, Cleveland; **J. L. HUDSON**, Detroit; **MONTALDO'S**, all stores; **NEIMAN-MARCUS**, Dallas; **RICH'S**, Atlanta.

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Teaming with the masterful craftsmanship of Fredrica's famed father-to-son tradition is TOURMALINE<sup>\*</sup>, EMBA<sup>\*</sup>, natural pale beige mutation mink (left) and CERULEAN<sup>\*</sup>, EMBA<sup>\*</sup> natural blue mutation mink (right). Please direct inquiries to: FREDRICA, 345 SEVENTH AVENUE, N. Y. 1, N. Y.


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Richard Litwin

Jewels — Harry Winston

Dresses — Ceil Chapman



A woman is lying on her back on a sandy beach. She is wearing a blue and white striped one-piece swimsuit. Her head is tilted back, and she has a slight smile on her face. The background is a soft-focus view of the ocean and sky.

*What's the new way to be discovered at the  
undiscovered watering places? You, smiling  
your lotus smile, in a very worldly lollsuit.*

*Imported from Jantzen France,  
it is sinuous silken Helanca® nylon,  
even more glamorous when wet. 39.95*

**just wear a smile**





and a jantzen

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# Spring—all color, all Silk

Only in Silk can color have this special inner radiance. All important in a Springtime when clear, pure color is everything. Take it to your heart—the new heart-stir of brilliance in Silk prints; the new illumined monotones in textured Silks.

**INTERNATIONAL SILK ASSOCIATION (U.S.A.)**



# UNTIL a youth potion is discovered...

*Do you realize that today, at this very moment . . . a night cream exists, that may well begin the age of agelessness for women?*

If you're a skeptic, here are scientific facts to melt your doubts away. 'Ultima' by Revlon, the *only* formula of its kind, is filled with all but exact duplicates of substances found in *young* skin. What's more, it carries them into the living cells (something heavy, greasy creams simply won't do!).

There, three "youth forces" work for you. One: *re-activation of circulation*; a stirring up that brings back the roses. Two: *rich nourishment* . . . a sort of calorie-feeding for healthier texture. Three: *intensive moisturizing* creates a luscious under-moisture that acts as an "antidote" to lines and wrinkles. Surely a cream that can do all *this*, can do beautiful things for *you*.



5.00, 10.00, 15.00 plus tax.

## 'ULTIMA' CREAM BY REVLON

*Dedicated to the exciting woman who spends a lifetime living up to her potential*





Nurtured in nature's own world—the sky, the earth, the sun, the rain—cotton is born for the outdoors. Under the sun you look so right in cotton... so fresh, so eager for action, so cool when the warm winds blow. Let the compass point south, fashion points to cotton. Everywhere the sun shines, you shine in cotton. **National Cotton Council, Memphis—New York.**

All cotton knit separates by Haymaker.



# HERBERT SONDHEIM

*Designed by Sara Ripault*





# CRUISING THE LESSER ANTILLES

A two-week brush with fourteen islands—  
six people on a chartered ketch  
for a total cost of about \$355 apiece

BY PEGGY TALBOTT NOYES

Sailing the Caribbean around the Lesser Antilles, those stutters of islands curving from Puerto Rico to Trinidad, one feels each day a shock of green and blue. On a two-week charter in early March, six of us—plus a crew of three—glanced on and off fourteen islands, sailing north and west from our starting point, Martinique.

At Fort-de-France on Martinique, we picked up our bright-red-hulled fifty-six-foot ketch, "Electra II." Because cruising these waters in a poor boat or with a poor crew would be miserable, "Electra II" had been chosen after months of checking. Her deck and hull were teak, built to stay stiff and comfortable through all seas. Built in Southampton by Camper and Nicholson in 1936, she had won the Fastnet Race, one of England's big ocean races, and was name boat of the Yeoman class. With her came a crew of three: Juste, Servais, and Roget. Juste, though thirty-one, had but one tooth on top; Servais looked secretive. Always with a cigarette between his lips, Roget smiled easily and spoke gently. All came from the French island of St. Barts (Saint Barthélemy), originally Swedish; all spoke French and English with a Swedish lilt. They cooked us wonderful breakfasts of eggs, bacon, sausage, and fried plantain; huge dinners with such surprises as hot mashed papayas.

For the "Electra" and her crew, we paid \$850 a week; boats in the forty-five to sixty-foot classes usually may be chartered with crew for \$550-\$900 a week. Because we slept on board, our extra expenses—for food, fuel, liquor, and so forth—came to about \$5 a day apiece, bringing the total

cost of the two weeks to about \$355 apiece.

The day we flew in to Martinique, we had lunch at L'Auberge du Manoir. An old place, with cacti in place of flowers on the porch tables, it has, as we discovered after excellent Daiquiris, delicious French food: *escargots* dabbed with spinach, crab *farcie* cooked with tiny hot peppers, veal *scallopine* topped with a soufflé of Gruyère cheese. The bill came to about \$3 apiece. (Another good restaurant on Martinique is Chez Étienne, where the tables are covered with white paper, and dinner with drinks and wine costs about \$5. For staying over, there is either the motel-like Berkeley Hotel or the Lido, where the new rooms are comfortable.)

Leaving the crew to sail the "Electra" to St. Pierre, on the northern end of Martinique, we drove overland, past lush greenery and open sewers, past clean, modern, surprising schools and wooden shacks with roofs of red corrugated iron, their wallboards nailed on at random. Driving up in the hills, we saw barefooted girls with giddy madras parasols; shiny-leaved breadfruit trees, first imported by Captain Bligh; acres of cane, pale-green on the untouched fields, tan where the stalks lay cut.

As we climbed up Morne Rouge into the rain forests, where rain falls intermittently all day through the deep chasms, dark little humming birds flew all around. Giant ferns grew everywhere, along with bamboo, and African tulip trees with wild orange blossom. Looking like birds of paradise, red and yellow *balisier* flowers spiked the greenery.

St. Pierre was once the main city of Martinique. It was here that Lafcadio Hearn spent

two years of his chaotic life, and wrote, in his West Indian sketches, this note: "Some day there may be a great change in the little city of St. Pierre—there may be less money and less zeal and less remembrance of the lost. Then from the morne, over the bulwark, the green host will move down unopposed—creepers will prepare the way, dislocating the pretty tiling—then will come the giants, rooting deeper—feeling for the dust of hearts, groping among the bones—and all that love has hidden away shall be restored to Nature. . . ."

But it was not Hearn's green host which moved down over St. Pierre unopposed. In May of 1902, Mt. Pelée erupted—first scattering ashes and spreading lava, and then, on May 8, throwing out an immense cloud of fire which swept through St. Pierre and out over the harbour waters, flaming even the ships. Not lava but this fireball, its heat estimated at a thousand degrees, destroyed the town and all forty-thousand people, except for one convict deep in a hillside cell, and the sailors aboard a single ship.

Picking up the "Electra" at St. Pierre, we left the black beach, where cork-flecked fishing nets hung drying, to sail past the convulsive foothills, the gorged coast, and the thrust of Mt. Pelée. Sailing from noon until early evening, we made the long run across the Martinique Passage from St. Pierre to Portsmouth, an eight- or nine-knot tear over Technicolor-blue, white-waved water. Like giant low-swooping dragonflies, schools of flying fish glistened silver past the boat.

When Dominica finally  
(Continued on page 42)

Linen elegance goes South. Left: Sheath with silk surah polka-dot belt. Egg shell with tangerine, white with turquoise, grey with lemon, black with white. Sizes 8-20. Right: Soft pleat, faggoting, and slash pockets. Egg shell, turquoise, tangerine, lemon yellow. Sizes 10-20. About \$45 each. At these and other fine stores or write Roberta Dress, Inc., 498 Seventh Avenue, New York

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with  
quality  
and  
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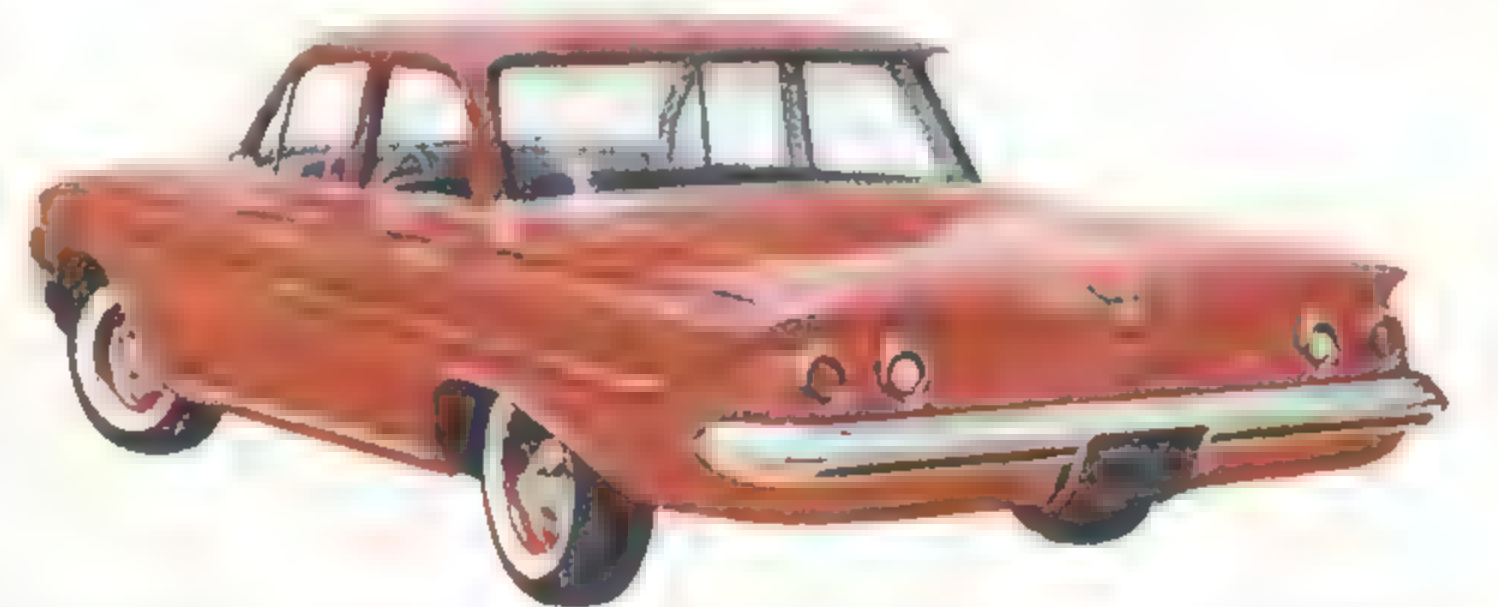
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# A NOTE ON LEMONS AND FRIENDS

BY GEORGE BRADSHAW

A way to make a friend is to find someone who shares a common passion: bird watchers like other bird watchers. Giants fans like other Giants fans, people who crawl around in caves like each other. Weimaraner owners are all pals (if you can believe *The Weimaraner Magazine*), and so on and so on, a process of natural selection.

I have recently made a new friend, a girl who shares with me a passion for lemons. I suppose there are a great many people who could belong to such a brotherhood. I have run into only a few of them, devouts, that is, who feel uncomfortable if there are not at least a dozen lemons in the ice-box.

This is how I made my new friend. An old friend took me one night to an unobtrusive little restaurant: unobtrusive was right, it was in a cellar, it had no liquor license, its *décor* was, shall we say, serviceable. The waiter, however, was friendly; he brought us icy glasses for the wine we had drug along, and he spread out before me a menu which had on it a notable item: lemon soup.

I had lemon soup. Had I ever had it before? I half remembered that I had, at the Grande-Bretagne in Athens, but I couldn't be sure, I have a bad memory.

But here it was: it was white, it was smooth, it looked creamy but was not creamy, and it was brilliantly loaded with lemon. It was fine.

After that a broiled chicken. And a dish of rice which had a lot of things in it, particularly a

squeeze of lemon. Then a salad of artichoke hearts, marinated properly in oil and, need I say, lemon juice.

"What kind of food is this?" I said.

"Greek."

To me Greek food had always been something stuck on a skewer and something else wrapped up in grape leaves. I was never sure what; if I guessed lamb, it often turned out to be eggplant. You must have had that experience.

"But . . .," I said.

"Come on," my friend said. "I'll introduce you to the cook."

So I met Christine.

Christine was not my picture of a Greek cook. She was young, she was lovely, and at that moment she was standing in front of her stove in a little black dress and a huge, white, stiff-starched chef's coat that fitted her like a Balenciaga. It was inches too big, everywhere.

"How do you make that soup?" I said.

"Nothing to it," said Christine.

Until recently Christine belonged to that happy band of restaurant gypsies who live by following the sun, jobs, and their inclinations. It was in Key West, for instance, that she met her husband, Ralph Martell, who had a little bar there. When they were married, they went to the Virgin Islands. After a year of that they jumped to Cape Cod, and so on, until finally, because what they

(Continued on page 49)



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## CRUISING THE LESSER ANTILLES

(Continued from page 28)

loomed parallel to the windward rail, it looked forbiddingly green, wild, cruel. Although the third largest of the British West Indies, Dominica remains the most neglected, with few roads or interior communications, no good harbours, and, as far as we knew, no decent hotels or restaurants. The Carib Indians, who once dominated the islands, survive in a few hundred only on Dominica. For two-hundred-and-fifty years, the Caribs kept the Spanish, the French, and the English from settling Dominica. Although the 1748 Aix-la-Chapelle Treaty declared the island a possession of the Indians, the French later gained a stronghold, only to be thrown out by the English, who granted the Caribs a tract of land in 1783. In his 1658 *Histoire Naturelle des Antilles de l'Amérique*, De Rochefort wrote that the cannibalistic Caribs considered the French the most delicious meat, the Spaniards tough, the Dutch tasteless.

Sailing past Roseau, more a "roll hole" than a harbour, we pulled in late to the more protected Portsmouth. Dilapidated shacks stood on the water front, and palm trees fringed the whole sweep of shore, seeming to shield the water from the emerald-tangled hills. The next morning, during the hour before we pulled up anchor, we saw rain and rainbows—the short, brilliant arcs that shimmer all through these islands—five times.

From Dominica we sailed, through thirty-knot winds and twelve-foot waves, to Les Saintes. After Martinique and Dominica, both volcanic, this cluster of small islands looked gentle, less densely tropical, with open fields on the hills. In Bourg des Saintes, where we docked, the houses were painted in washed-out yellows and ecrus, and roofed with rusty iron. Around the cove, coconut palms bent in the trade winds—called, in French, by the gentle name, *les alizées*. Small fishing boats with blue hulls idled along; on the beach, fishing nets hung drying above tumbles of fish traps. Black frigate birds, with long forked tails and white chevrons on their wings, rode the wind over the harbour. We heard the sounds of children playing, and the Angelus bell ringing.

Columbus sailed these wa-

ters; later, the powers of Europe fought bloody sea battles here, struggling for possessions in the New World. Each time we saw a ruined fortress on a hill, we imagined the young lookouts scanning the sea with long spyglasses, watching for warships to round a point, their sails set and drawing; some of those ships bore great names—"Ville de Paris," "Alert," "Boreas," "Formidable."

Before leaving Les Saintes, we watched the dinghies take off for the day's fishing. Because of the winds, these little boats have extraordinary mainsails, their footage in length rather than height. Although the masts are short, the booms stretch almost twice the length of the boats, and the sail streams behind like a girl's pale hair blowing. When these boats sail up on the beach at night, their masts and sails collapse like a tumbling tent.

Sailing out past men thrashing the water to scare fish into their nets, we looked across six miles of water to Guadeloupe, falling in a long sweep from the tip of La Soufrière, an active volcano nearly five-thousand-feet high, to the green cane fields along the ocean. On a map, Guadeloupe looks like a Rorschach ink-blot butterfly. We pulled into Basse-Terre, the west wing, at the foot of La Soufrière; we found the harbour a "roll hole." As Carleton Mitchell wrote in *Islands to Windward*, quoting the old *Derrotero de las Antillas*, "the anchorage here is a very inconvenient unsheltered roadstead, where there is a constant swell: its bottom, at the edge, is so steep, that at two cables' length from the shore there are eighty and one-hundred fathoms."

While the crew sailed the "Electra" up to Deshaies, we drove to Grande Terre, the east wing, for lunch. Passing us were red, blue, and green buses, painted with circus-wagon lettering. Laundry hung drying on bushes, and poinsettias bobbed red and scraggly in the hot breeze. The road leaving Basse-Terre was lined with a high hedge of sang-dragon, beyond which bananas grew on almost vertical hills.

Near the shore, beyond the unattractive town of Le Gosier, we had lunch at La Pergola du Go-

(Continued on page 60)



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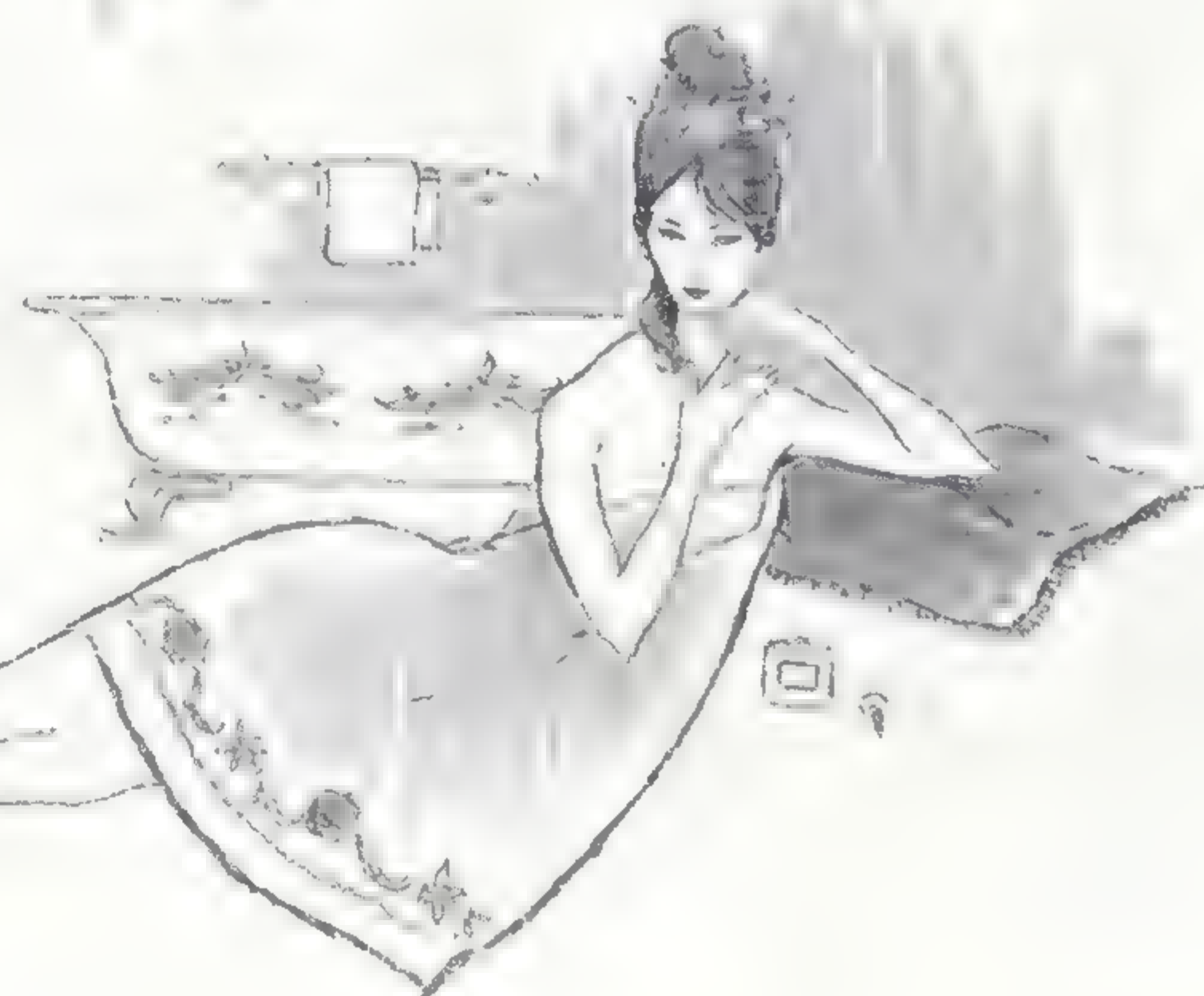


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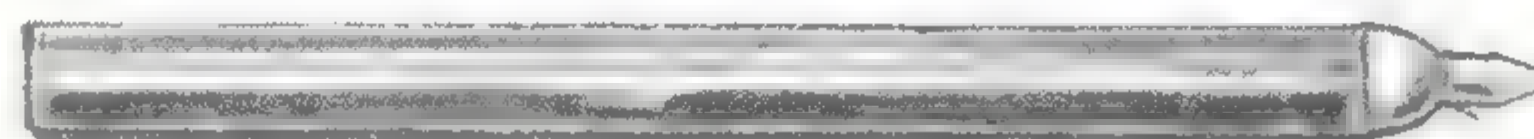


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## A NOTE ON LEMONS AND FRIENDS

(Continued from page 39)

really wanted was a place of their own, they came to New York.

And finally they opened their own -unobtrusive—little restaurant, and Christine found herself, with a fork in one hand and a lemon in the other, mistress of her own kitchen at last. For a while things went well enough, but only well enough; a restaurant without a bar is risky business. There were regulars, because of the food, but casual diners were too scarce.

I wish I could say a miracle happened, but it did not. This is a sad story. Unlike the Marines, the liquor license never arrived, and the restaurant finally closed.

However, memories survive, as well as a few basic recipes which I had the common sense to write down:

Here is the lemon soup recipe:

In a pot, pour three cups of chicken broth and three of water. Boil this and add a half cup of rice. Boil now for fourteen minutes.

While that is going on, beat two eggs in a bowl, or better, in an electric mixer, it makes it easier; then squeeze a half cup of lemon juice and add to it a half cup of the boiling broth.

Now, the only hard part: add the lemon broth to the eggs, *slowly* and beating constantly. It must not curdle.

When you have accomplished this, add the egg-lemon mixture to the rice broth, stir, and you have your soup.

Very good hot and very good cold.

The artichoke salad:

Buy a couple of boxes of frozen artichoke hearts, cook them as you are told on the box, drain them well, and cool them.

Chop up a half dozen scallions very thin, add them to the artichokes. Add some fresh dill if you have it, otherwise a bit of the dry. Get this mixture very cold. Then stir in, some time before you are ready to eat it, a dressing of four parts oil and two parts lemon

juice, with ground black pepper and plenty of salt.

Here is something to put over broccoli:

Make a white sauce: two tablespoons of butter, two of flour, cook a minute or two, add a cup of milk and stir constantly until it is very thick. (Much easier in a double boiler.)

Add a dash of nutmeg, and salt and pepper.

Stir together a cup of chicken broth and a half cup of lemon juice, then pour slowly onto three well-beaten eggs, stirring *constantly*. Add this to the white sauce, with maybe a couple of tablespoons of freshly-grated Parmesan cheese, and you have something fine for broccoli. Or if you know how to stuff cabbage, it is good over that.

Rogers Brackett, the old friend who first introduced me to Christine, is actually the father of the lemon cult, and my guide and mentor. Let me illustrate.

A few years ago, when he was in Florence, he spent a day at that treasury of art "I Tatti," with its late owner, Bernard Berenson, who filled him with books, pictures, food, and conversation. Then Brackett took a turn around the gardens.

Now, in the gardens of "I Tatti" there are lemon trees. They were, at that moment, bearing. My old friend, without thinking twice about it, pinched a dozen lemons from Bernard Berenson. Mr. Brackett descended into Florence, that night took a train to Paris, and, a few days later, the "Île de France" to New York.

Are you aware that it is forbidden to bring lemons into this country? Are you aware that lemons, ten days picked, smell violently like lemons? "Violently?" my old friend says, "I smelled like Scarlett O'Hara's mother."

Well, maybe there is a kindness in the customs service. The lemons from "I Tatti" arrived at Fifty-fourth Street.

(Continued on page 63)



part  
of  
the art  
of  
eye

*Catalina*

MORNING GLORY LOW-BACK KNIT OF HELANCA® AND SPANDEX \$3.95

CATALINA, INC. - CREATORS OF FINE SWIMSUIT AND SPORTWEAR  
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As exquisite as the heirloom linens handed on from Mother to daughter, Danube embroidered sheets are not only lavish but *long-wearing*. Their leafy embroideries are worked on silken soft SUPERCAL<sup>®</sup>, the very finest of sheets. Aqua, pink, orchid, yellow, blue or white embroidery on white, from \$8.95. The Wamsutta Bath towel sumptuously bordered in Danube applied embroidery, \$3.95. During January, Wamsutta Blossom Tones<sup>®</sup> in pastels to match Danube embroidery colors are white sale priced from \$4.95. Other Wamsutta SUPERCAL<sup>®</sup> and DEBUCALE<sup>™</sup> sheets, cases and towels at very special prices. WAMSUTTA MILLS, 1430 Broadway, New York 18, New York.

Wamsutta<sup>®</sup>



Matching Wamsutta Danube blankets available. Also look for Babycal<sup>®</sup> crib sheets, blankets, automatic blankets, mattress pads and covers and fashion fabrics • photo: DeEvia





Shimmery as the Far East sunset—Bengalore collection by White Stag. New watercolor print shirt in rippling colors, a drip-dry fabric of 100% Dacron® polyester. Shirt sizes 8-18, \$10.95. Southampton length pants of Bangalore Cloth—65% Dacron polyester—35% cotton. Sizes 8-18, \$12.95.

*you're right, it's White Stag*





PHOTO: KELLMAN

# THE BEST-FITTING SUIT YOU'VE EVER WORN... ABC BRA-SIZED FOR YOU!

The pattern: 18th Century French. The shape, the look, the line: Roxanne's great 20th Century contribution to the art of looking beautiful around the water. An achievement in proportioned perfection-fit uniquely Roxanne's. Glace sheen acetate lastex in green or blue. Left, the little-boy-leg. Right, the shirred sheath. About \$20\*. Sizes 32 to 38, A-B-C bra-sized for you. At finer stores or write: Roxanne Swimsuits, 1407 Broadway, New York 18.

# ROXANNE

\*SLIGHTLY HIGHER WEST OF THE ROCKIES.



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*for Shoes*

For Burdine's, Palizzio unfolds a stalk-slim pump of whisper-soft calfskin blending the season's sunshine neutrals, bone with gold dust, golden tan, bombay brown. 26.95

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**MYSTERY  
LIFT**

Mystery Lift performs like a padded bra without an ounce of padding! The Lift is molded into the cups to give the gentlest kind of support.

LOVELY DOLL with Mystery Lift... curves to a low low back...ends in the briefest panty designed for your personal comfort. Black or White \$25.

MYSTERY LIFT BANDEAU...dips low in front... deep in back and has detachable straps. Black or White \$5.95. At fine stores or write, Lady Marlene Brassiere Corporation, 20 West 33rd Street, New York 1.



## VOGUE PATTERNS

(Other views, sizes, yardages of the Patterns shown on pages 134-135)



5159

Above: Vogue Pattern 5159, sleeveless dress that can also be made with long sleeves; sizes 10 to 18. For size 14: 2 1/8 yds. 45" fabric. \$1.



4166

Above: Vogue Pattern 4166, slim, sleeveless dress with its own brief jacket. Sizes 10 to 18; for size 14: 2 7/8 yds. of 36" fabric for dress, 1 7/8 yds. 36" fabric for jacket. \$1.50.

VOGUE PATTERNS ARE AVAILABLE AT IMPORTANT SHOPS IN EVERY CITY OR BY MAIL (POSTAGE PREPAID), FROM DEPARTMENT V, VOGUE PATTERN SERVICE, GREENWICH, CONNECTICUT; AND IN CANADA, AT 198 SPADINA AVE., TORONTO, ONTARIO. (Some pattern prices are slightly higher in Canada.) Note: California and Connecticut residents please add sales tax. These patterns will be sent third-class mail. If you desire shipment first-class mail, please include 10¢ additional for each pattern ordered.



MARJORIE MONTGOMERY, California

Dresses on Opposite Page

Available at following stores

Abilene, Texas	Ernest Grissom's
Anaheim, California	S.Q.R. Store
Arcadia, California	Hinshaw's
Asheville, North Carolina	Bon Marche, Inc.
Bethesda, Maryland	Gretchen Cole
Beverly Hills, California	I. Magnin & Co.
Billings, Montana	Aileen's
Birmingham, Alabama	Burger-Phillips Co.
Cedar Rapids, Iowa	The Killian Co.
Charleston, South Carolina	Rosalie Meyers
Cincinnati, Ohio	H & S Pogue Co.
Clearwater, Florida	Mary Brown
Coral Gables, Florida	Edith Royce
Corpus Christi, Texas	The Cameo Shop
Decatur, Illinois	Williams Style Shop
Denver, Colorado	Denver Dry Goods Co.
Des Moines, Iowa	Yunker Bros., Inc.
Detroit, Michigan	Stewart Gowns
Dundee, Illinois	Beatrice Dorsey
East Orange, New Jersey	Doop's
Elkhart, Indiana	Harriet Blocker, Inc.
El Paso, Texas	Frances Bounds
Enid, Oklahoma	Morris Shop
Erie, Pennsylvania	Matilda Gowns
Eugene, Oregon	The Bon Marche
Evansville, Indiana	Lois' Inc.
Everett, Washington	Hulls Town & Country
Fallbrook, California	Vivienne's
Farmington, Connecticut	The Seven Steps
Ft. Lauderdale, Florida	Town & Country
Ft. Wayne, Indiana	D. B. Fishman Co., Inc.
Ft. Worth, Texas	R. E. Cox & Co.
Gastonia, North Carolina	Helen's
Great Falls, Montana	Dale Stapp
Greenville, Mississippi	Nelms & Blum
Gulfport, Mississippi	Northrup's
Hastings, Nebraska	The Specialty Shoppe
Honolulu, Hawaii	M. McInerney, Ltd.
Houston, Texas	The Smart Shop
Jackson, Mississippi	House of Overton
Jacksonville, Florida	Sligh's, Inc.
Knoxville, Tennessee	Town & Resort Shop, Inc.
Laguna Beach, California	White Hall
Lakeland, Florida	Gladys'
Lewiston, Idaho	Renee
Lexington, Kentucky	Meyers, Inc.
Little Rock, Arkansas	Blass
Lockport, New York	Flora Hatch
Longview, Texas	Riff's
Los Angeles, California	I. Magnin & Co.
Louisville, Kentucky	Morrison's
Martinez, California	The Florence Shop
Marysville, California	Florence Vantress Studio
Mattison, Illinois	Helen Montgomery
McMinnville, Oregon	The Casual Shop
Memphis, Tennessee	Helen of Memphis
Miami, Florida	Burdine's
Miami, Florida	Mary Norton
Milwaukee, Wisconsin	Segall's
Minneapolis, Minnesota	Marna Lee
Mobile, Alabama	The Cottage
Muncie, Indiana	Collegienne Shop
Nashville, Tennessee	Rich, Schwartz & Joseph
Oakland, California	I. Magnin & Co.
Oconomowoc, Wisconsin	Snyder's
Odessa, Texas	The Model Shop
Omaha, Nebraska	Topp & Donahoe
Orlando, Florida	Frances Slater
Palm Beach, Florida	Rose Edwards
Palo Alto, California	I. Magnin & Co.
Paoli, Pennsylvania	Eleanor Callahan
Park Ridge, Illinois	Bernice Mottz
Pasadena, California	I. Magnin & Co.
Phoenix, Arizona	Goldwaters
Pittsburgh, Pennsylvania	Joseph Horne Co.
Plainfield, New Jersey	Mary Goodwin
Portland, Oregon	Charles F. Berg
Rochester, Minnesota	Julius Estess
Rochester, New York	McCurdy & Co.
Rock Island, Illinois	Ruth Purcell, Inc.
Rockford, Illinois	Edith Parrish
Ruston, Louisiana	Mary Lou's
Saginaw, Michigan	The White House
Salt Lake City, Utah	Makoff's
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San Francisco, California	I. Magnin & Co.
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Somerton, Arizona	Valley Commercial Co.
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St. Paul, Minnesota	Ruby Krause
St. Petersburg, Florida	Mabel Raquet, Inc.
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*Marjorie Montgomery*  
California

Marjorie Montgomery

Marvin Goldman

And all stores listed on opposite page . . Marjorie Montgomery, 746 South, Los Angeles Street, Los Angeles 14, California



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1960

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Send name and address. Pay only \$2.00 on arrival plus C.O.D. postage and tax on guarantee you must be satisfied with first results or return remaining ESOTERICA for money back. Or save money. Send \$2.20 which includes tax, and we pay postage. Same guarantee.

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# SHOP



1

1. Cardigan with a built-in blouse-substitute: the sweater is cashmere, has silk frog closings and a cross-over silk lining that stands in for a blouse when the closings are open. Cherry red with grey or black silk; grey with grey or black; or black with white.

\$66.95 tax inc., ppd. Sweaters by Pamela, 3 East 80th St., N. Y. 21.

2. Tall, graceful tulips—to hold candles. White Portuguese porcelain, 3 gilt-trimmed; 5½" high,

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3. An orange clip on a pale-pink napkin—that's one possibility here. Brass napkin holders with tiny oranges—or with lemons, limes,

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4. Fur to walk through barefoot: it's a raccoon rug, rubber-backed—

a 4' x 3' unit here, \$62.50. Can be ordered in larger sizes. Also in black bear or timber wolf. Fauve, 312 Seventh Ave., N.Y. 1.

5. Silk, turning up in a new place in your clothes-life: as cluster earrings—bright orange baubles of silk thread capped by rhinestones. About 3" long,

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6. A pair of earrings with a built-in blouse substitute: the sweater is cashmere, has silk frog closings and a cross-over silk lining that stands in for a blouse when the closings are open. Cherry red with grey or black silk; grey with grey or black; or black with white.

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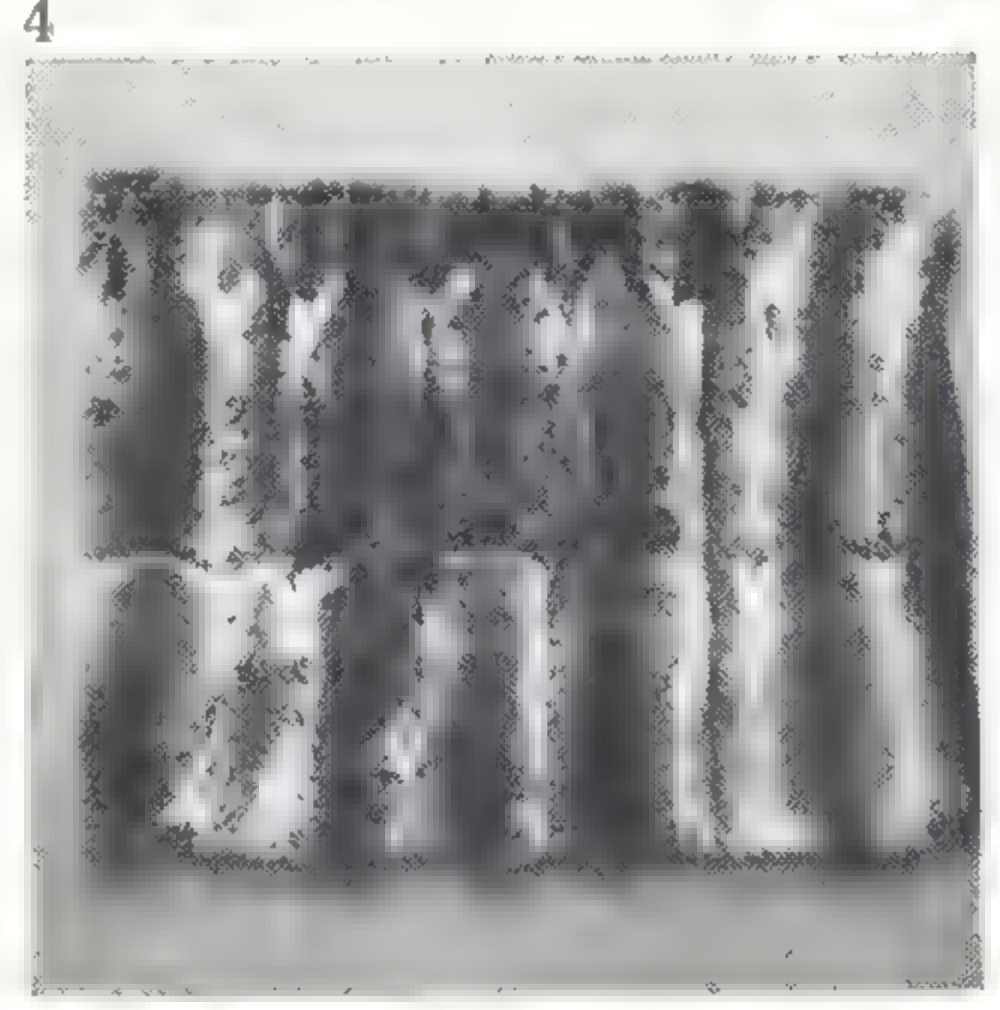
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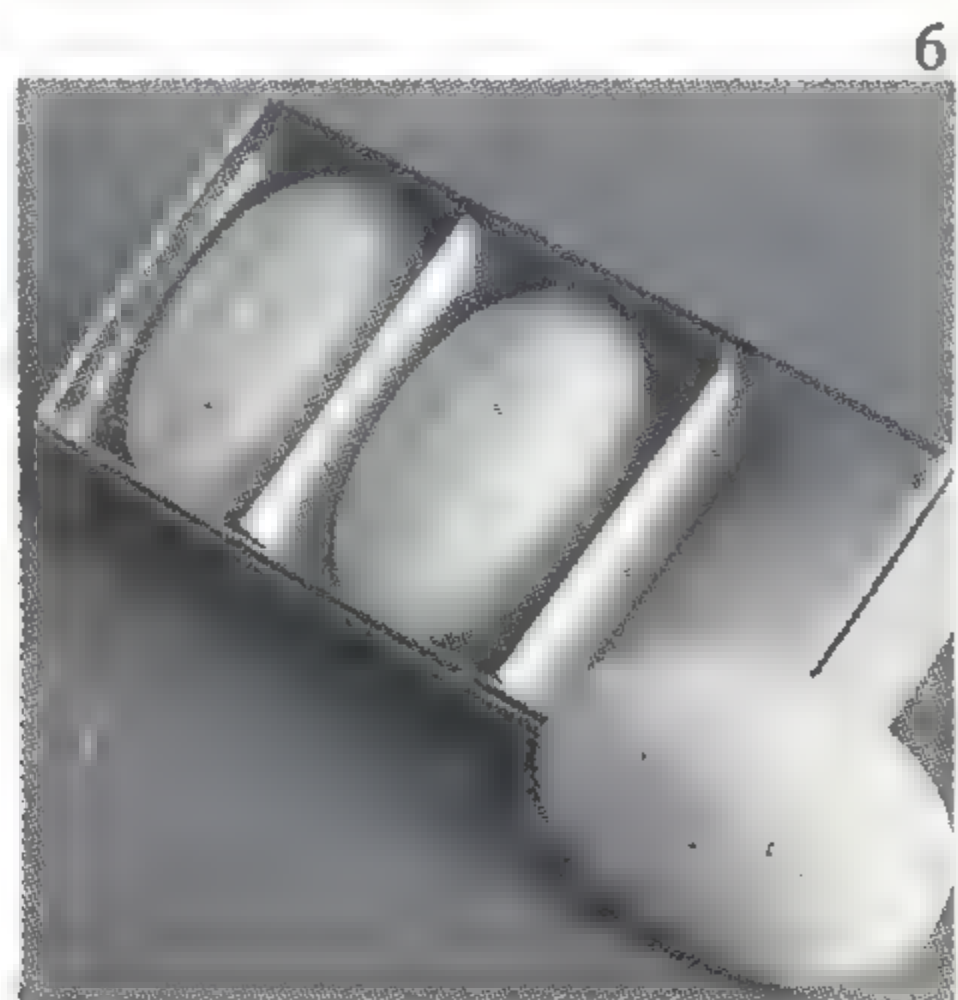


SHANNON



# HOUND

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6

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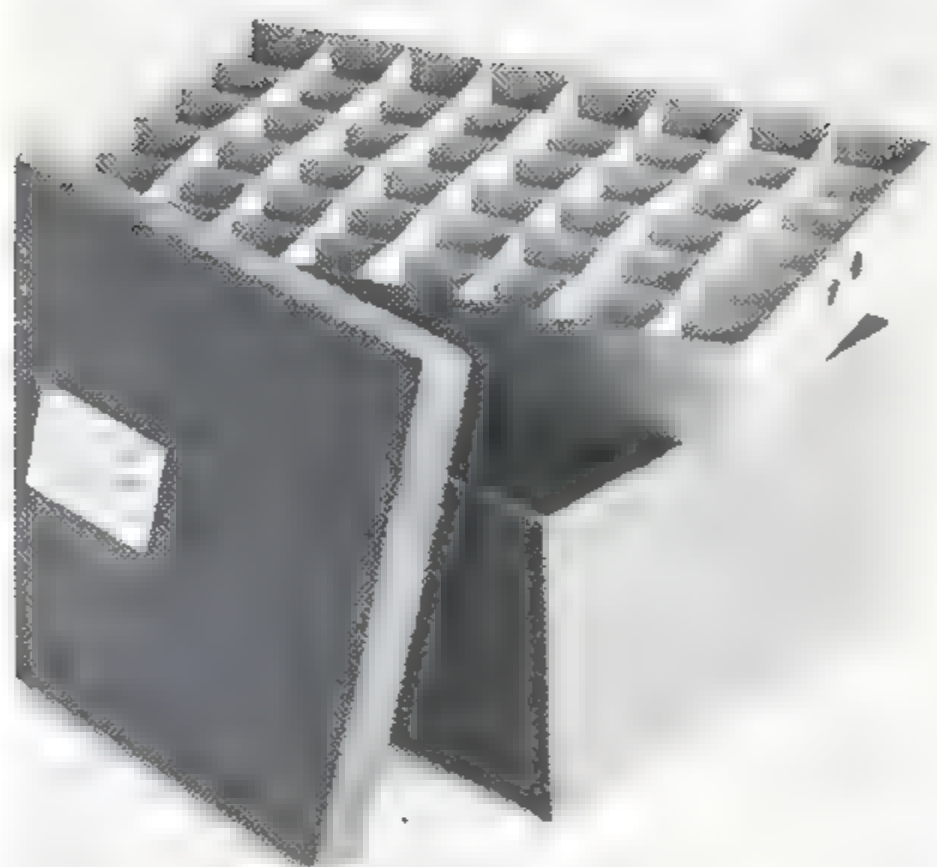
8. Double strand bracelet: big, baroque cultured pearls, swung from a cluster clasp: \$29.95.

Cluster earrings (not shown) to match the clasp, \$14.95. Both, tax inc., ppd. Marion Batory, 4 West Lakeshore Drive, White Meadow Lake, Rockaway, N.J.

9. To buy in quantity—so that you'll never again have more smokers than ash trays at a party: white porcelain leaf ash tray, 3" long; \$1.75. Bonwit Teller, 721 Fifth Avenue, New York 22.

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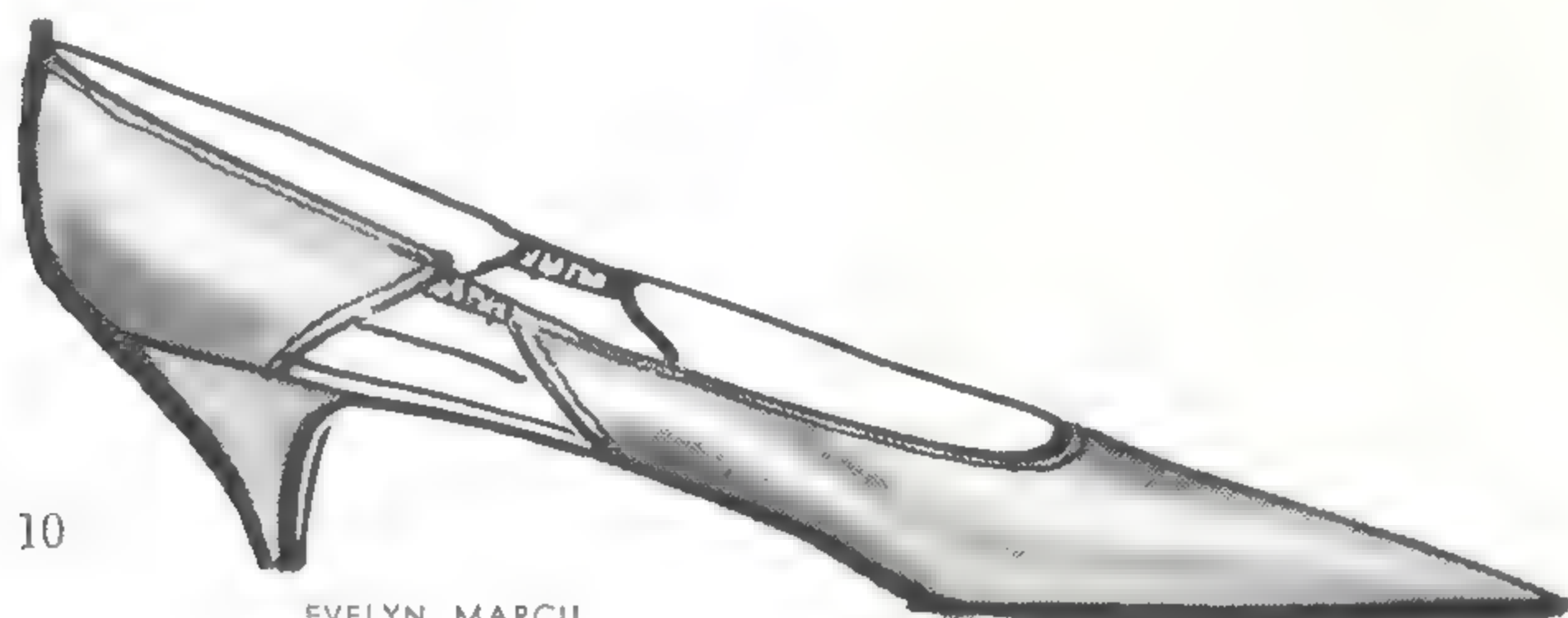
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8



9



10

EVELYN MARCIL



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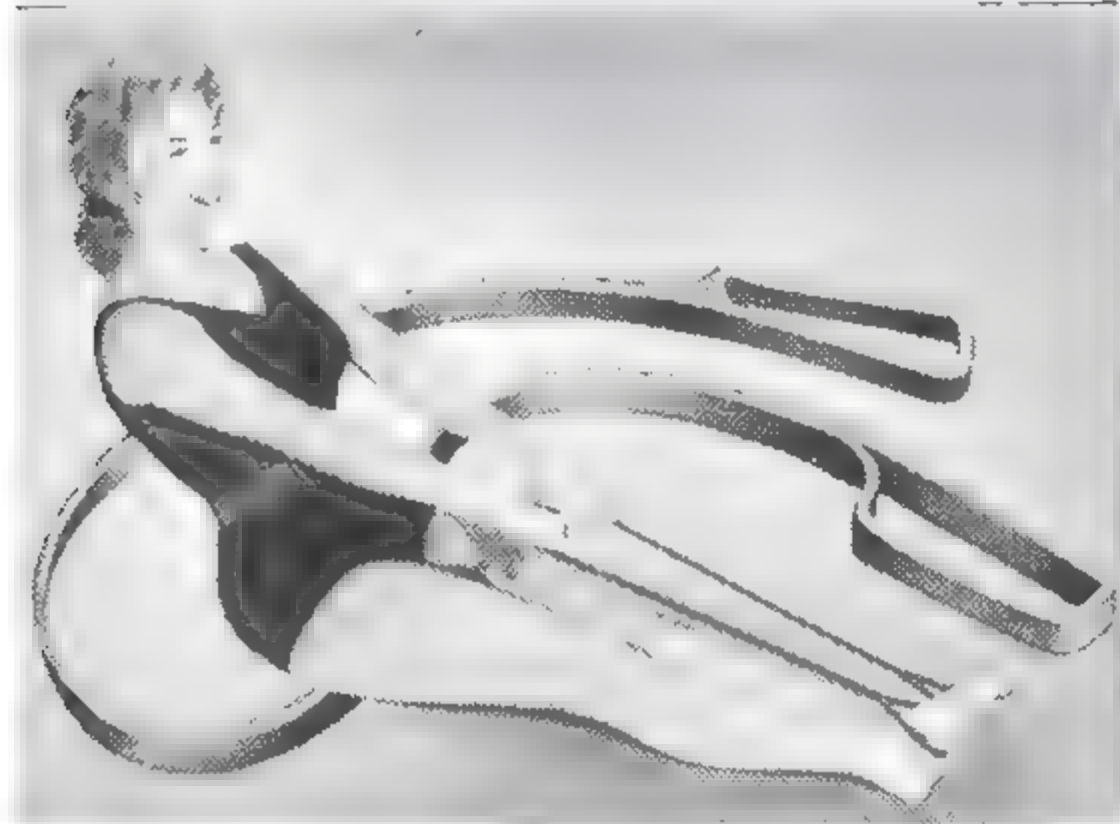
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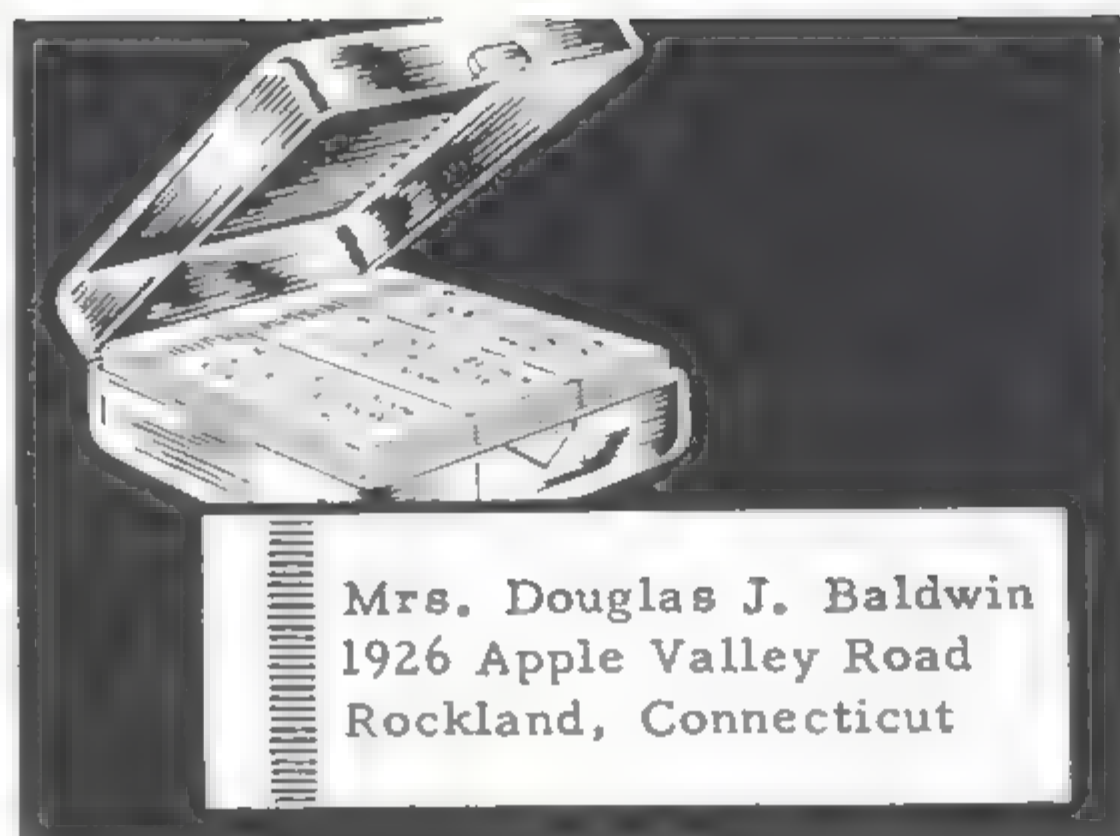
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...smokes out  
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Are you smile shy? New luster and beauty in 3 minutes.

Are your teeth discolored, dull, unattractive? Then try this marvelous new "dental-cosmetic" for the thrill of your life! You apply KOPAL on your teeth, just like the enamel on your nails. Takes only 3 minutes—and presto! Instantly, your teeth are coated with a sparkling white finish that appears so pearl-like and natural—just like a movie-star smile! No wonder beauty editors, thousands of smart women and theatrical people praise KOPAL for covering up stains, blemishes, even gold fillings — almost like magic! KOPAL is a dentist's formula, completely safe and harmless for natural as well as false teeth. *Guaranteed* radiant results or money back! Economical in use — amazing value. Send only \$3.30 tax inc. for 3-4 months' supply, we pay postage. If C.O.D. you pay postage and charges.

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your best way  
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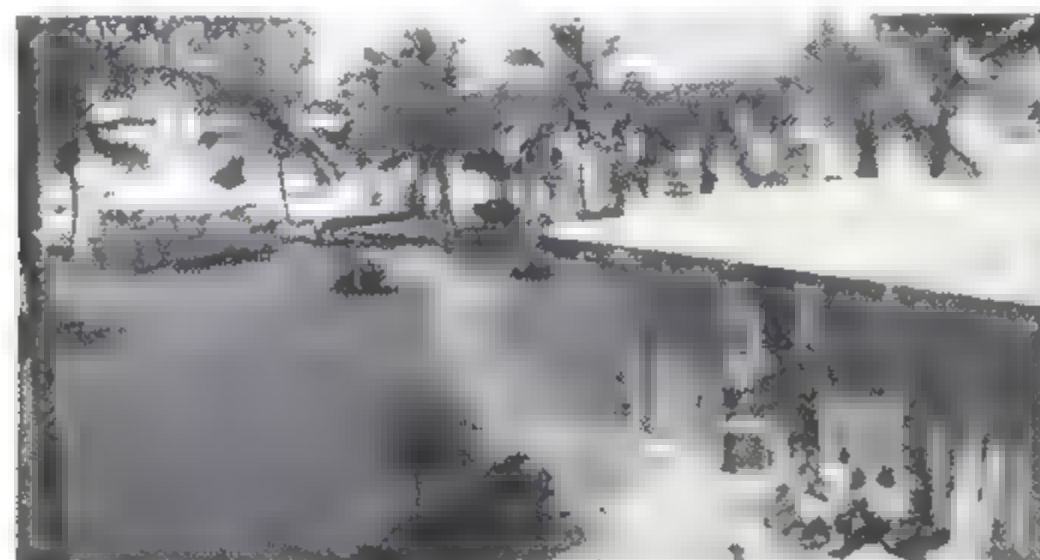
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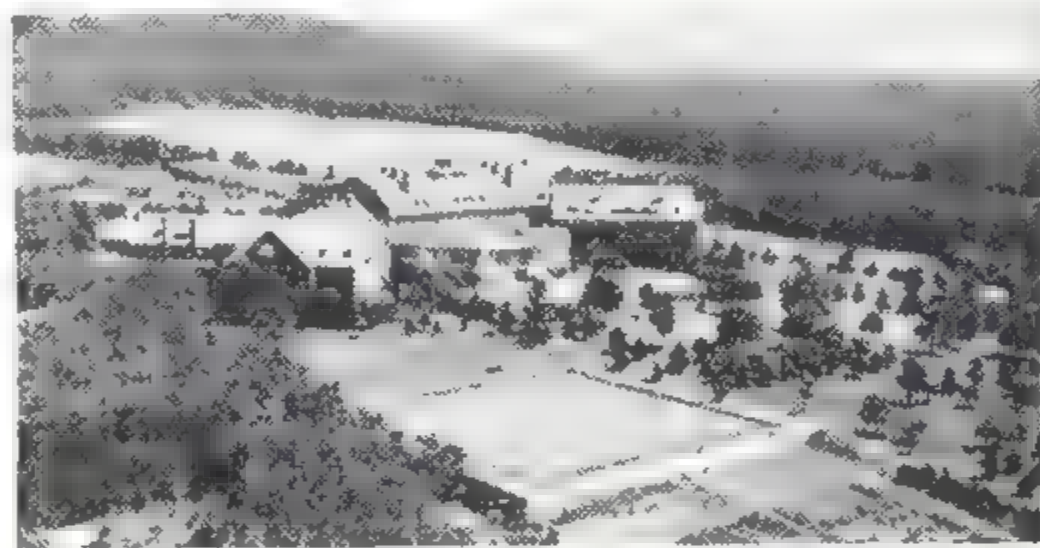
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## CRUISING THE LESSER ANTILLES

(Continued from page 42)

sier, Au Grand Corsaire. The meal was pleasant, slow, and French, starting with hors d'oeuvres of large sardines (like smelts), beets, tomatoes, hard-boiled eggs, and Guadeloupe blood pudding (which we fancied not at all): then a fluffy lobster soufflé, liver and leeks in cream sauce. (It all cost about \$3 apiece.) Later, driving to meet the boat, we passed big healthy bullocks plodding along, their heads low under the yokes; every child we saw was chewing a hunk of sugar cane.

After a rough six hours of wet sailing to Antigua, we anchored the next afternoon in English Harbour, one of the world's most perfect anchorages. (As soon as we arrived, a woman rowed out to ask if we had laundry to be done. We did, and it was returned the next day satisfactorily.) Here, the weathered brick buildings of Nelson's Dockyard still stand, fronted by huge rusty anchors and the capstans for careening the frigates. During the eighteenth and early nineteenth centuries, English Harbour was headquarters, repair depot, and hurricane refuge for the British fleet in the New World. Here Nelson, youthful and cocky in the summer of 1784, arrived in command of the twenty-eight-gun "Boreas"; here he was plagued by boredom, heat, and mosquitoes.

A low, sprawling island with no volcano to collect the rain. Antigua is brown and arid. We saw cacti and fields of scrawny sea-island cotton plants, with pale-yellow blossoms and white blobs of cotton. (Cotton is ginned on the island, but not spun.) Since all the island's windmills were lost in the hurricane of '88 and never replaced, the grey stone towers of old sugar mills stand only as abandoned monuments. Now the sugar cane is taken by burro to one central factory, the Antigua Sugar Factory, Ltd. When the burros are not carrying cane, they sometimes carry men or women, riding way back, their feet almost rubbing the dusty road.

Although it is extremely difficult to telephone the United States from anywhere in the islands, St. John's on Antigua is the best place to try between Martinique and the Virgins. The town has a few good places, especially the Coco and the Saga shops, for clothes, linens, and china; at the Kensington Guest House, a deli-

cious rum punch is served sprinkled with nutmeg.

Among the best places to stay on Antigua is the Mill Reef Club, operated as a private club. With its six miles of water front and some forty houses, Mill Reef seems an extraordinary oasis in the cane fields. We spent most of a day and evening there, snorkeling and visiting the Arawak dig, nearby. Those articles from the digging analyzed for carbon indicate that the Arawak Indians who were killed or run out of the islands by the Caribs, lived on Antigua about 500 B.C., much earlier than once believed.

On the glorious forty-mile sail to Nevis the next day, we passed Redonda to port. More a huge bleak rock than an island, Redonda rises a thousand feet high, but is only a mile long and half as wide. It seems incredible that anyone could have landed there: no harbour exists, and the rock rises sharply from the sea. But because someone once did land there, Redonda became mixed up with literature.

About four hundred years after Columbus had named Santa Maria de Redonda, Matthew Dowdy Shiel, an Irishman who claimed to be a descendant of Irish kings, sighted the great rock as he sailed between Antigua and Nevis. The father of eight girls and a boy, he wanted to bequeath his son a kingdom, any kingdom. When the child became fifteen, Shiel picked up an Antigua parson as witness and sailed to Redonda. There he made his son King Felipe the First. They stayed on the island a legal day.

After a lengthy barrage of pestering, the Colonial Office in London granted Shiel's claim to the island, and he received a life-long pension. His son, M.P. Shiel, became the author of a dozen such novels as *The Purple Cloud*; before he died in 1947, he appointed as successor the poet, John Gawsworth (Terence Ian Fytton Armstrong). As King Juan the First, Gawsworth appointed many Dukes of Redonda, including Dylan Thomas, Henry Miller, and Alfred A. Knopf, but only Victor Gollancz, the English publisher, became a Grand Duke.

Beyond Redonda we passed Montserrat on the port beam, and finally sailed up on the island of Nevis, named, according to one story, by Columbus, who saw a

cloud hanging like snow over the volcanic summit and called the island *Nuestra Senora de las Nieves*, Our Lady of the Snows. About fifty miles square, the island is like a great geometric cone, with cane fields and coconut plantations at its base. Up the cone, fields of guinea grass, the grazing grass of the West Indies, gradually give way to the rain forest.

In 1755, some hundred-and-thirty years after Nevis was settled, Alexander Hamilton was born illegitimately in Charlestown, the island's one town.

By the eighteenth century, the thermal curative springs of Nevis had brought it fame as a health resort.

It was at Beachlands, a live-stock, copra, and guest plantation owned by a mercurial, unusual woman, Mary Pomeroy, that Alec Waugh stayed while he was writing *Island in the Sun*.

From Beachlands, we drove to Golden Rock, high in the hills on the windward side of Nevis. Opened not long ago, Golden Rock is a renovated 1811 sugar mill, its grey rock buildings covered with bougainvillea; the owners, Frank and Inge Galey, have added a swimming pool and cottages. From the Galeys, we learned that the island has wonderful monkey and *Ramier* pigeon shooting in the mountains, as well as dove shooting on the plains and coastal plantations between October and December.

On the sail to St. Kitts the next morning, the trades whipped us the twelve miles over to Basse-terre in less than two hours. It was Sunday, and nearly everything was closed: around the clean town square where an old green clock tower, rather Victorian, stood on its fountain base. On one corner of the square, however, the green-balconied Palms was open; we sat and drank the inevitable rum punches.

Called Liamugia, "the fertile island," by the Caribs, St. Kitts held the attention of France and England for more than a century. Out of their strife came Brimstone Hill, the imposing fortress built by the British, who commandeered a quota of slaves from each plantation to lay the yard-thick stone-and-mortar walls.

From the green heights of Mt. Misery, behind Brimstone Hill, the cane fields look like a jig-

(Continued on page 69)



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## A NOTE ON LEMONS AND FRIENDS

(Continued from page 49)

Now Mr. Brackett has a grocer, and the grocer, to finish the story, is a Florentine. Mr. Brackett took two of his lemons and gave them to the grocer.

And the grocer, a man long parted from his city beside the Arno, held the lemons in his hand, and, with his voice and eyes a little extra natural, said, "You have brought me the sun!"

Mr. Brackett serves veal like this:

For two people, buy a pound of veal, sliced paper-thin. Flour it a bit and then pound it to paper-thinner. Salt and pepper it, then sauté it in lots of butter for not very long, remove it, and keep it hot.

Add to the skillet a large dash of white wine, scrape up all the bits and reduce the mixture to half. Pour over the veal.

Now, sometime before, you have sliced a lemon into slices so thin you can see through them. Eat the veal with the cold lemon on top, rind and all.

I do a couple of things with lemons myself. Scallops, for instance.

For four people, get two-and-a-half pounds of sea scallops. This is a surprise: you do not need bays.

Spread the sea scallops out in some sort of baking dish—a big Pyrex one is sensible—squeeze over them the juice of two lemons, dot them with butter or a few squirts of olive oil, and grind over them plenty of fresh black pepper. Then let them sit for a couple of hours. This is very necessary.

Put them under the broiler for twelve or fifteen minutes. When they are browned they are done. Poke them or turn them once as they cook. You will be pleased at how good they are.

Finally, for dessert, there is a lemon soufflé.

In a double boiler melt three tablespoons of butter, add three tablespoons of flour, cook a moment and then add a half pint

of light cream, and a half cup of sugar. Stir constantly, until the mixture thickens. Remove from heat.

You have already grated the rind of a lemon and added to it the juice of two lemons. Add this to the white sauce and beat till very smooth.

Separate five eggs. Beat four of the yolks and add them to the sauce, again stirring till all is very smooth.

Now let the mixture cool, off the water, for ten or fifteen minutes.

Beat the five egg whites until they are good and stiff, but not dry. Take about a quarter of the beaten whites and fold vigorously into the soufflé mixture. Then slowly pour this mixture over the remaining egg whites, and lift and fold gently—*never stir*—until you have a light foamy mass.

Pour this mixture into a quart-and-a-half soufflé dish, which has been buttered and sugared, and put it into the oven *pre-heated* to 350°.

The cooking will take twenty or twenty-two minutes. At the end of twenty minutes open the oven door and give the soufflé a little shove. If the top shakes too much (seems soupy) let it have a couple of minutes more. Ovens vary.

Now you need a sauce. Buy a box of good fresh strawberries, wash them, hull them, and cut them in four. Put them in a bowl, lightly sugar them, and sprinkle over them a touch of kirsch or brandy. In addition, beat a couple of heaping tablespoons of red currant jelly until it is smooth and liquid, and pour this over the strawberries. Put them in the refrigerator and get them cold, cold, cold.

The soufflé, when it is done, must, of course, be served instantly. The sauce is to be passed separately.

You will find, I think, that the hot lemon with the icy strawberries over it makes, well, a satisfactory dessert.

Or don't you like lemons?



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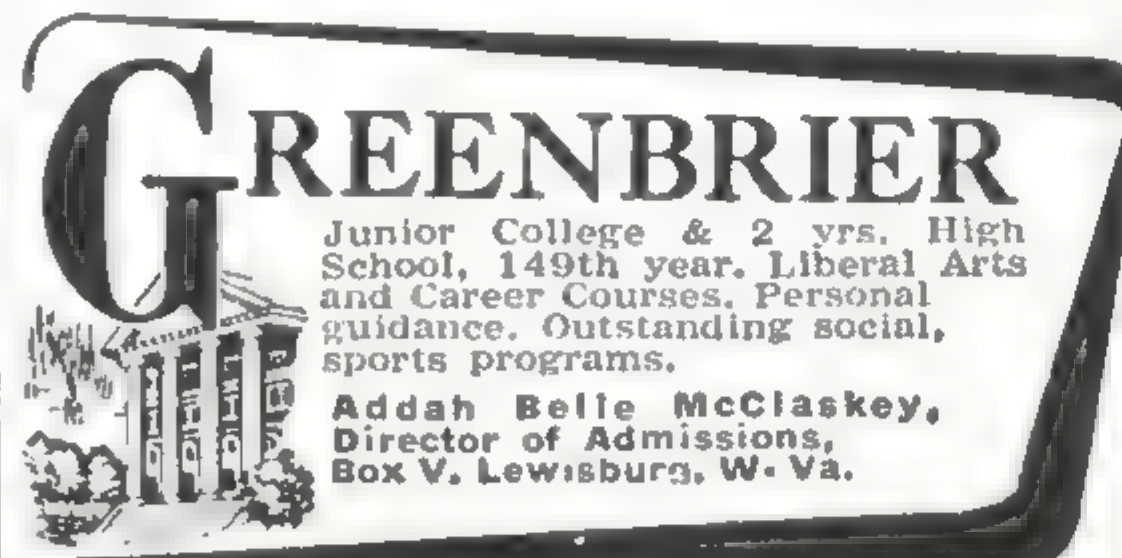
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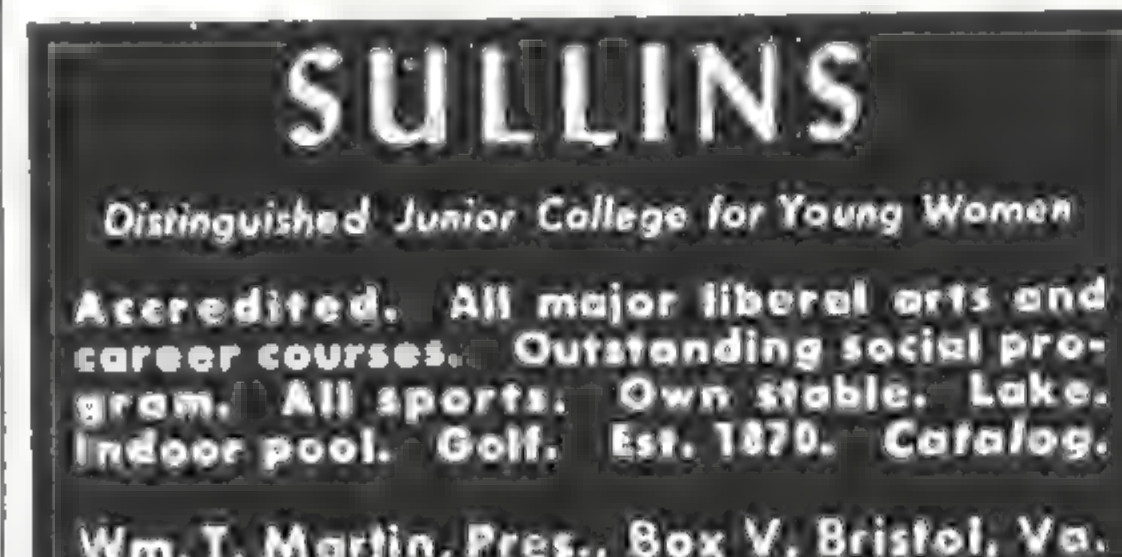
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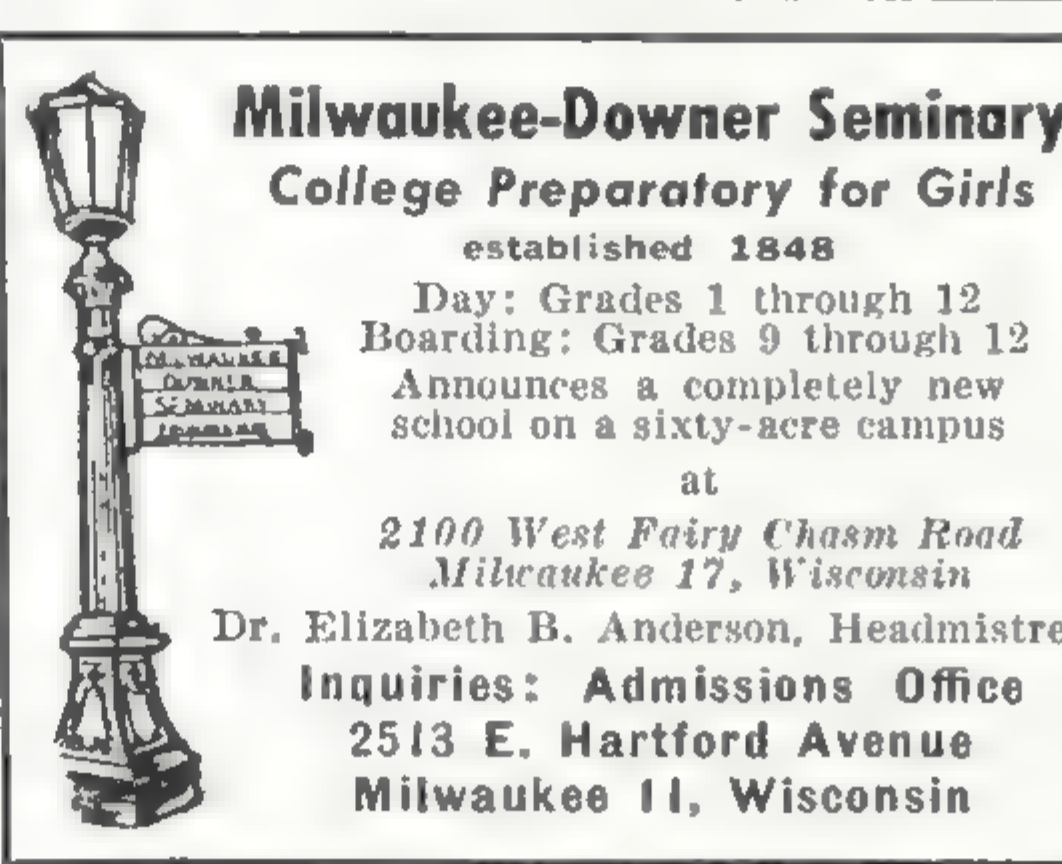
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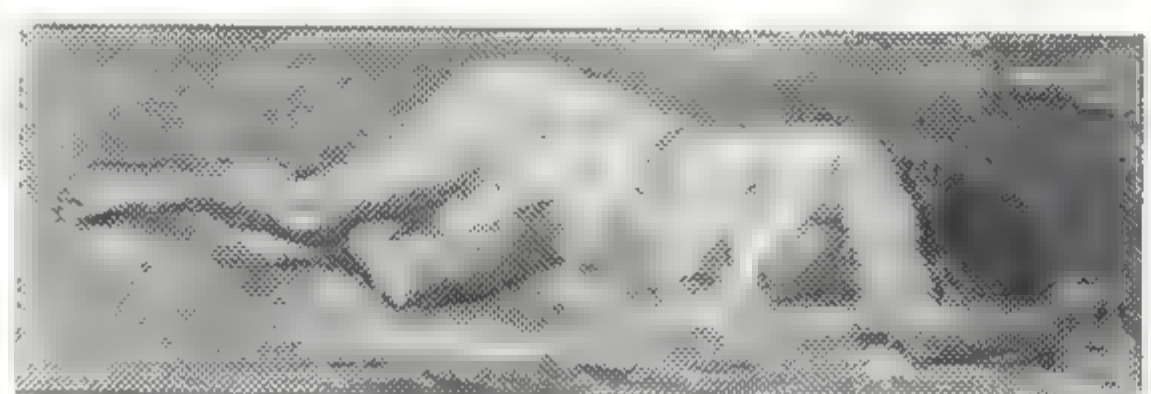
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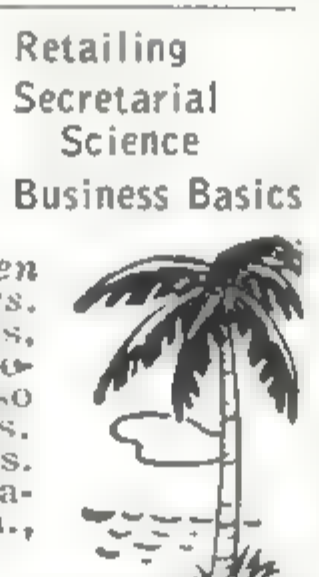
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## CRUISING THE LESSER ANTILLES

(Continued from page 60)

saw puzzle with pieces of yellow, tan, and cool pale green, sliding down to the Caribbean; off in the sea rise the lilac lumps of Saba and Statia (Saint Eustatius).

When we pulled away from St. Kitts on the forty-mile sail to St. Barts, some dolphins came to play along. But we were not sailing fast enough for them, and they soon peeled away. Late in the afternoon, we sailed past immense outlying rocks into Gustavia Harbour, tucked tight and protected between the hills of St. Barts. The landscape, less green than red and brown, had the look in the evening light of a Flemish painting. As we anchored among the squat trading schooners, pelicans smacked the water around us; when darkness fell, the anchor lights on the traders flicked on, and the children onshore sounded like bands of crickets.

St. Barts long curve of pink-and-white beach lies protected by a reef. On a jut of rock above the beach stands Eden Rock, where we had a good lunch. Driving around St. Barts, we saw more of the red-roofed houses, built here with lovely white woodwork. A jumble of roads and a lurch of hills, the island is completely crisscrossed by old stone walls, evidence of the time, a century-and-a-half ago, when the rain fell more often and the land grew sugar cane. Now dry and rocky, St. Barts lives, scantily, on trading, fishing, and perhaps smuggling.

Our next island was St. Martin, more travelled but less interesting than many of the Windwards. Although this half-French, half-Dutch island (the Dutch half is called Sint Maarten) once had a great salt industry, there is nothing now but the acres of salt pans, cracked and dirt-flecked. We anchored in the harbour at Philipsburg, the Dutch capital; close to the dock are both the Little Bay Hotel, with bare, clean rooms, and the Pasanggrahan, small and attractive with trompe l'oeil decorations. (Although there are good free-port shops on Marigot, the French capital, our china order took nine months to arrive, and another couple had the same delay plus breakage.)

The night we landed we ate on the "Electra," and then went ashore. The air was calm and warm as we pulled the dinghy up

on the beach and walked barefooted through the palms to the Pasanggrahan's stone dance floor, where boys were beating out that extraordinarily vibrant music from steel oil drums. Later, we began the seventy-mile sail across the Anegada Passage to the Virgin Islands. Although the Anegada can be a wicked bit of open sea, the trades were kind that night, blowing on the starboard beam just hard enough to send us along on an easy reach with the minimum roll. It seems a great calm glory to sail on such a night.

At noon the next day, we sailed around the rocks known as Fallen Jerusalem to Virgin Gorda, an island with an incredible heap of boulders hiding pools and caves where one can spelunk for hours. We swam and investigated the more accessible caves, where the sky showed through in blue swatches, sea grape leaves lay brittle under our feet, and, on one bare spot, a snake had signed the sand with a scabble.

Because the wind was low, we later powered across to Beef Island, off Tortola. Here, an English couple run both a tiny shipyard and the Trellis Bay Club, an inn on its own small island in the middle of the harbour. (Although the rooms there looked bare and dull, the food was good.) As we sailed the next day through Sir Francis Drake Channel, the green islands loomed all around us, their harbours and beaches so inviting that we pulled in to one, on Norman Island, to swim and snorkel along a reef. Later, leaving the British for the American Virgins, we sailed to St. John and Caneel Bay Plantation, a spread of flat-roofed buildings along a beach kept immaculate by daily raking. Sheltered by sea grape trees, the beach lanais face west upon the water, toward St. Thomas.

It had been a fine trip. Now we were coming home. When we sailed into Charlotte Amalie on St. Thomas, our last island stop, the harbour was dotted with buoys—the first navigational aids we had seen in two weeks of sailing. In two weeks of fair weather we had brushed fourteen islands, flown the flags of four nations, and become acclimated to that special calm world where the wind determines most decisions.



# THE CORONET IN MY HAIR

By PATRICK CAMPBELL

I've been the eldest son of a peer, with a coronet poised above hair growing continuously less and less, for thirty-three years, a lifetime on the touch-line which has enabled me to see a great deal of the lordly game.

My father—I may as well slash into it boldly—became the second Baron Glenavy in 1927, an Irish peerage granted to his father for legal and political services rendered to the English King, a small enough *douceur* after seven hundred years of oppression—not that our lot were ever ground too fiercely into the dust.

The title comes from the small village of Glenavy in Northern Ireland, the inhabitants of which, if they knew about it at all, were probably surprised to find themselves singled out for this honour, in view of the fact that my great-great-grandfather was the local policeman. When you sud-

denly become an Honourable at the age of fourteen, at a public school in Lancashire where high tides blocked the drains and the headmaster beat tall, pale students with billiard cues, there's little chance of getting away with the fiction of Norman heritage, or knighthoods created on Flodden Field, so I've always played my cards face upwards ever since.

Wherever a title comes from, however, be it slippery work in the Law Courts, or unswerving loyalty to the T.U.C., it certainly puts a shine on the holder which he didn't have before. Some of it even rubs off onto an Honourable, one of the most awkward appendages a man can have.

Commoners—it's impossible to avoid touching a wisp of cambric to the nostril—often become dazzled by a title to the point at which they can scarcely communicate with the radiance at all.

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REEVES *fabrics*



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REEVES *fabrics*

For years my father has had to put up with being addressed as "Your Lord" or "Me Grace" by troops of newly recruited housemaids, their wits scattered by the discovery that "Sir" was insufficient homage.

I, personally, have been introduced—to a game of halfpenny nap in Slattery's back bar in Ballinasloe—as "Honourable Sir Campbell," and competed under that handicap for the rest of the night. I once played golf with a man who called me "Your Worship" all afternoon and then, fearing he'd given offence, switched to "Your Honour" in the bar, finishing up more intimately on the way home, with "Sir Pat."

At least, it's cleaner and neater for lords. They sign cheques with a single name, like Porchester, Warwick, and Glenavy—and a pretty sight the latter is, too. Unless, of course, you run into some of the fancy stuff as I did when I was an Honourable stripping, making my first lurch into high society at a grand Horse Show ball in Dublin. In the perfunctory introductions I identified the names of Brougham, Vaux, Dufferin, Ava, Oranmore, and Browne; a bag of six lords, by ready reckoning. It wasn't until

some time later that I discovered Lord Brougham and Vaux was one man, and that Dufferin and Ava and Oranmore and Browne were only two more. I'd like to have seen how they signed their cheques, but the opportunity didn't arise because refreshments were on the house.

The only time I slot in "the Honourable" is when ringing such crowded caravanserais as Claridge's, the Mirabelle, or the Caprice, in the hope that the management, smelling surplus currency, will be able to provide a table a yard or two away from the powder rooms, the band, or the kitchen exhaust. It doesn't often work. A natural diffidence causes me to mumble "the Honourable," so that a cold voice is inclined to say, "Jonathon Patrick Campbell? I'm sorry, sir—we're full up." Once, in the case of a little night-box where the floor-show was provided by "Cleopatra, the Bare-Backed Equestrienne," a shocked voice exclaimed, "The Venerable Patrick Campbell!"—and cut me sharply off.

It's a delicate matter, whether or not to throw in a title in the hope of preferential treatment, although here, of course, lords have no choice. They have to



come out with it, let the chips fall where they may. One evening, my father, impelled by a *frisson* of some private Indian summer, decided to take his family out to dine in a new Dublin restaurant, and 'phoned for a table in the name of Lord Glenavy. As we sat down one of the waiters, who'd probably only recently handed in his shovel on a building site, leaned over me confidentially. "Is that the lord?" he asked, with innocent interest. I told him it was. "God save us," said the waiter equably, "we was expectin' somethin' good." People do expect something good from lords, an irrational superstition that's going to cause me some anxious searchings of heart about my professional trademark, when the coronet eventually drops around my ears.

With due respect to Lord Kinross I always feel that short magazine vignettes look overweighted, when the authorship is credited to a lord. They have a dilettante air, as though his Lordship, with quill pen and velvet jacket, had dashed off some small private fancy for the after-dinner entertainment of his friends, while waiting for the more serious matter of the shooting brake to be brought round to the postern gate.

If the piece is bad the disappointed reader will feel strongly that his Lordship should have stuck to the moors. If it's good it will never be, under the glittering promise of that credit line, quite good enough. I only hope that banks are prepared to accept incoming cheques endorsed with one signature, and the very much larger number of outgoers signed with another, even if the process does give me a split personality.

But what kind of personality will the lordly one be? I've only once been in the exclusive company of lords and have to allow, however treacherous it may be to my fellow aristocrats, that they looked very much like everyone else. This discovery was made in the House of Lords itself, to which I was introduced by Lord St. Oswald, as fancy a title as you'd come across in a day's march.

Lord St. Oswald revealed to me that the eldest sons of peers were entitled, by ancient right, to sit on the steps of the Throne in the Upper House. Nothing excites even the titled citizen more than to find that something is going free for him out of which he has not yet had a slice, so I drove down at once to the Lords, to see if it would work.

## MARTIN OF CALIFORNIA

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# REEVES *fabrics*

I parked the car immediately outside the entrance. A policeman appeared, happy as they always are to put the motorist right. "You can't park it here, sir," he said. I told him I was the eldest son of a peer. He saluted! "I beg your pardon, sir," he said. "It will be perfectly all right there."

It was a heady taste of power. I went inside. Three attendants, in white ties and tails, with gold seals hanging from chains about sporran-height, converged, glad of the break in the tedium of the day, to throw me out. "I am," I said, "the eldest son of a peer." They melted like chaff. One of them, reverently, led me to a book on a lectern, immediately outside the Chamber. I waited for Earl Attlee and Lord Pakenham to sign their names, and then added my own. No one asked me for any kind of identification. An attendant ushered me inside. On the right, behind the 'Woolsack, was the Throne, unhappily empty, and surrounded by a well-polished brass rail. The attendant opened a gap in the rail. There were two red-carpeted shallow steps. I sat down on the top one and composed myself, knees rather high in the air, to listen to a debate on Common Land, playing the eldest son

of a peer to the best of my ability.

A few Tory lords turned to see what they'd got. The Labour peers, less interested perhaps in ancient lineage, showed no interest in the new recruit whatever. The top step was very hard. I left at the end of about an hour, to meet a large, indoor policeman taking his ease in the lobby. "Excuse me," I said, "something is troubling me. I've just presented myself as the eldest son of a peer, but how does anyone know I'm telling the truth?"

He was indulgent. "We go by the family resemblance, sir," he said. I put him straight about that. "My father," I said, "nipped in and out of here about ten years ago, taking his seat as unobtrusively as possible, dubious about the welcome that might be accorded to him on his return to Dublin by the I.R.A. For all I know, he might have been wearing dark glasses and a false beard. It would be a fast man who could identify us as father and son. How do you know I'm not an impostor?"

He was amused. "An impostor, sir?" He smiled upon me in a kindly way. "There wouldn't," he said, "be much percentage in that." He may have put his finger on the essence of the whole thing.





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## Vogue's eye view of stretching time



WILLIAM KLEIN

One of the odder by-products of the Jet Age is the newly flexible, stretchable aspect of Time. With jet planes landing in one time-zone almost before they've taken off in another, Time seems somehow rubbery, as if it could be pulled and twisted into any desired shape. It has a dreamlike, Lewis Carroll quality—and, in fact, he might have been writing about jet-age travellers in these lines from *The Hunting of the Snark*: "They frequently breakfast at afternoon tea, And dine on the following day." But even his didactic Red Queen offers no hints on this: What is Time being stretched *for*? For more bridge and television, more eating and drinking, more aimless conversation, more of what one writer calls "circular puttering"? The question is not whether Time can be stretched another notch (it probably can, and will be), but whether human energies—especially American energies—can be stretched to use it, greatly. William James wrote, in 1906: "Compared with what we ought to be, we are only half awake. Our fires are damped. . . . We are making use of only a small part of our possible mental and physical resources." (1906 was a comparatively vigorous period in American history; one trembles to think what he would write now.) Time is being stretched. The challenge now is: how to stretch ourselves to make the most of it.







# 1961 NEW TIME SCHEME

Mrs. Murray Vanderbilt, a New York beauty with a strong sense of purpose, recently flew by jet to Paris on a Monday night, had her portrait painted on Tuesday by the great Kees Van Dongen, and flew back to New York that night. Time elapsed: 23 hours, 45 minutes. For this Vogue experiment in time-stretching, two photographers stood by—one in Paris, one in New York. The story, with a faintly Hitchcock flavour, appears on these six pages; its climax, the Van Dongen portrait by jet.

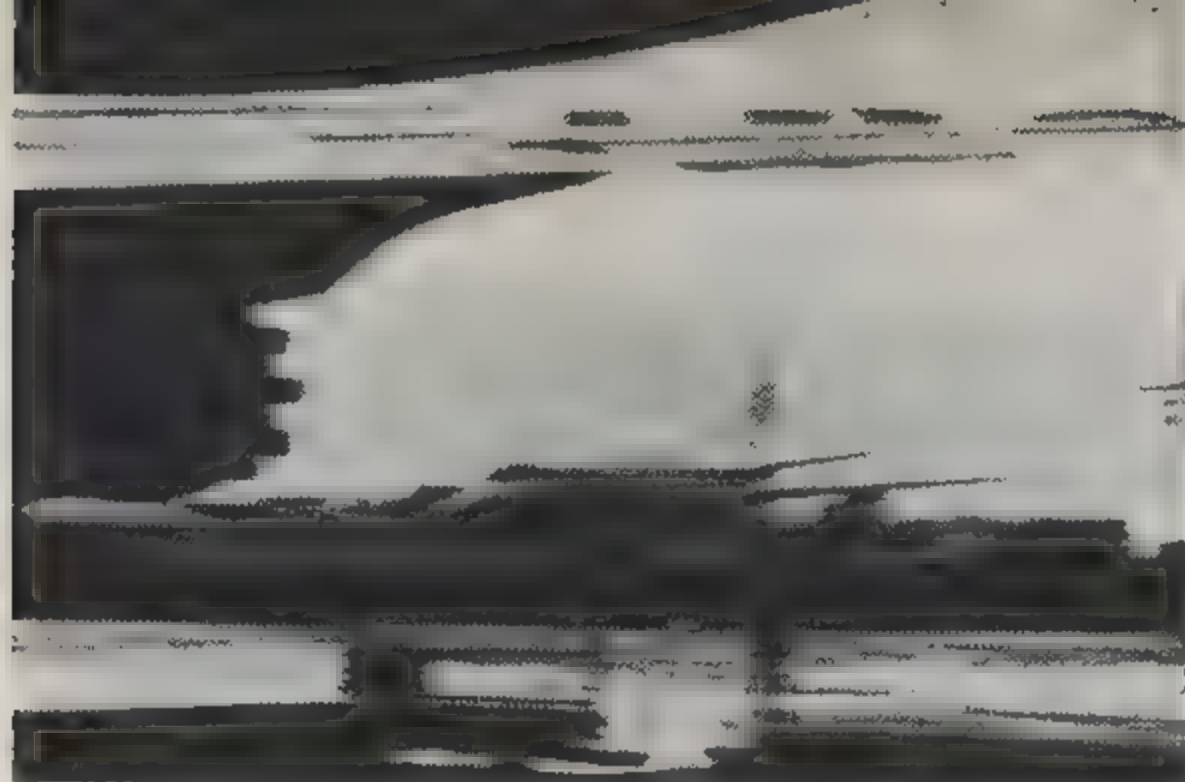
*3:00 P.M. Monday,  
New York*

*Right:* Mrs. Vanderbilt at home, working through the afternoon with Mrs. Edward M. M. Warburg and Mrs. Arthur Houghton, junior, on plans for a winter gala to benefit the Institute of International Education, America's largest single administrator for exchange students working in fields that vary from choreography to medicine. This year the party will be a dance at New York's Plaza Hotel on January 25, with Meyer Davis music and the extra spark of a few song-and-dance turns by Adolph Green and Betty Comden.

*Mrs. Vanderbilt,  
8:30 P.M. Monday,  
Idlewild Airport*







*Paris.*

*7:30 A.M. Tuesday*

*Left:* French Customs Officials, shocked by the sight of an American woman arriving with only one small satchel, said to Mrs. Vanderbilt, "You don't like Paris very much, do you?" (Later the New York shift gave out the friendly bark, "What's going on here?")

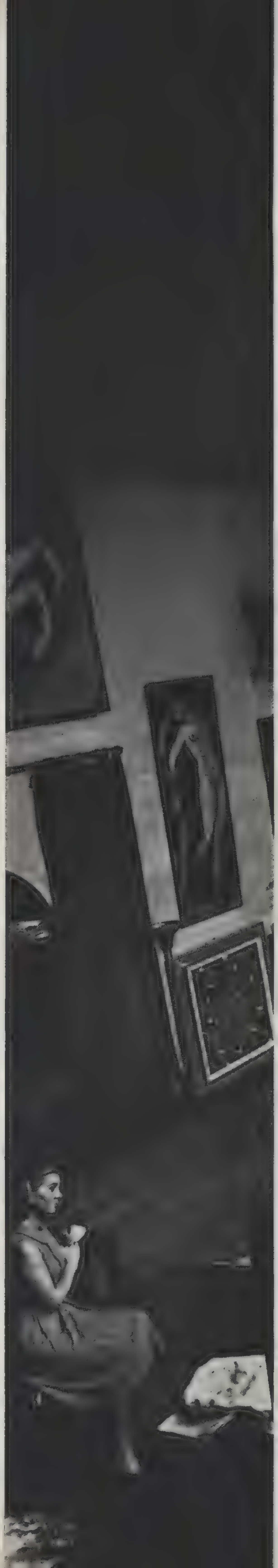
*Below:* 9:45 at the Crillon Hotel—#745, the room at the top with a balcony view sweeping the Place de la Concorde, the slate sky of Paris. Time to have a bath, to have dresses pressed.



*Paris, 11:30 A.M. Tuesday*



*Left:* The door to Van Dongen's studio. Inside, grey walls, masses of taupe and prune-coloured velvet; paintings everywhere—nudes in gingerbread tones, duchesses with bobbed hair, portraits of the elegant, emancipated beauties of the Twenties and Thirties, who came here to be painted. Van Dongen (right), jaunty and rakish, filled with pleasure in his 1960s renaissance, remarked at the end of the sitting that he might finish Mrs. Vanderbilt's portrait "tomorrow, perhaps in twenty years."











In his Paris studio—Van Dongen, spare, elegant, fascinating, as he painted Mrs. Murray Vanderbilt for Vogue. Opposite, the finished portrait by this “last master of the luxury cruise,” who began as a *fauve*, later painted the celebrities of Paris between the two World Wars.

*Van Dongen—  
then the jet.  
Arr. N.Y.  
8:15 P.M.  
Tuesday*

WILLIAM BUEHL









# PRESIDENT- ELECT

A brilliant student of history, positive, direct, clear, President-elect John Fitzgerald Kennedy at forty-three gives off the effect of composed energy, of a man with a coiled spring inside—a man who looks older in reality than in photographs, with more magnetism and less surface charm than is usually credited to him. As a Senator, in his high old-fashioned office, watery green, he had an informal habit of standing with his left hand in his back pocket, of sitting sometimes on his desk with feet on his desk chair, talking long-distance on political matters. Through his small staff of lieutenants, he ran a pretty taut ship, courteous, deliberately efficient. In those days the office walls held photographs of Mrs. Kennedy, their daughter Caroline, framed campaign cartoons of him, models of sailing ships and planes, of Navy craft, with, on one wall, an enormous sailfish he caught at Acapulco. The sign on his door read:

Mr Kennedy  
Massachusetts  
Walk in

On January 20, 1961, Inauguration Day, he will walk into another office, this time in the White House, where the symbolic sign will read:

Mr. President  
The United States of America.







**JOHN F. KENNEDY,** a portrait taken especially for Vogue, by our famous photographer, Penn





C





How can you tell it's 1961? For a rocketing excursion around the expected changes, these pages plus eight more. A new Administration. Air-space jewels, amphibious shoes, little suits with a whole new slant on nonchalance. A plastic that helps fabrics lose weight but not warmth. Heads going hatted by evening. More bright children saved in third grades for future college admission. A turn in the theatre away from desperation towards possible pleasantries. Fewer novels proving that ambition resulting in riches leads fatally to marital misery. Enormous strides in industry, medicine, science, just better living.

1. PRIVATE ENTERPRISE IN ORBIT: for the first time ever, a private corporation, the American Telephone & Telegraph Company, will enter outer space this year with its first satellite in a projected 170-million-dollar satellite network. If the Federal Communications Commission approves, AT&T eventually will shoot fifty satellites into random orbit about 2,200 miles above the earth, to catch radio signals, boost them, and relay them to ground stations throughout the western world. The point: to help AT&T handle, by 1980, about one hundred million overseas calls a year.

2. ENGLISH COMPOSITION AND ART FOR DENTISTS: for practising dentists, back for postgraduate courses, New York University's College of Dentistry is adding to its curriculum prescribed work in the behavioural sciences, in the relationship of literature and art to patients' attitudes, and finally, in English Composition to help clear the dentists' writings on their researches for publication in dental journals.

# HANGES

in 1961, new arrivals, ideas, fashions,  
still-to-come results that  
stir the mind, and  
affect U.S. living

1

SANTE FORLANO

1961 surprise, the tiny hat returns—here, a white satin pan hung with a black silk pompon, worn with a long-stemmed magenta and white peau d'ange dress. Both by Gustave Tassell, hat about \$35; dress about \$225. Saks Fifth Avenue; Rich's; Frederick & Nelson.

Fabric weight-  
loser — Curon,  
a plastic, when  
laminated onto  
fabrics, gives  
warmth; keeps  
out winds,  
sounds. (Sliver  
on hand above.)



***New now: the non-glossy lipsticks that give subtle, natural but heightened tone to lips. By Max Factor, six colours ready this spring.***

researchers there to tear away some of the fancies that surround dreaming. Usually beginning about an hour after the subject falls asleep, dreams, these researchers found, are accompanied by light-sleep brain waves, increased pulse and respiration rates, and rapid horizontal eye movements. (The dreamer is busily scanning the action.) Everyone dreams, every night, for about twenty per cent of sleeping time; dreams unfold slowly, rather than in a single compressed instant. Sleepers deprived of dreaming time are apt to be anxious and irritable, without knowing quite why, the next day—an indication that the release provided by dreaming may be essential. "Dreaming," according to Dr. Charles Fisher, a psychiatrist at Mount Sinai Hospital in New York, "permits each and every one of us to be quietly and safely insane every night of our lives."

3. CONTACT-LENS MACHINE: it may look dimly like a miniature two-turreted toy castle, but its function is to get contact lenses in place clearly, precisely, and easily, without finger smudges or slipping out of hand. There's a little suction arm (right, top of photograph) which picks up the lens and deposits it right on the pupil, as the two rubber prongs gently hold the eyelids apart and keep them from flickering. The Lenscortor is about seven inches long, a one-hand operator; available at optometrists, ophthalmologists, or the Nylacore Corporation, Glen Cove, Long Island.

4. DREAMS CHARTED: by electroencephalograph. The discovery at the University of Chicago that dreams are characterized by certain eye movements and brain-wave patterns is enabling



-3

*Chameleon fabrics—swarms of them this year. This one looks knitted but is actually printed silk, even the ribbing, in charcoal-grey and white. Dress by Kasper of Maxwell fabric, about \$75. At Lord & Taylor; Hudson's; Famous-Barr.*

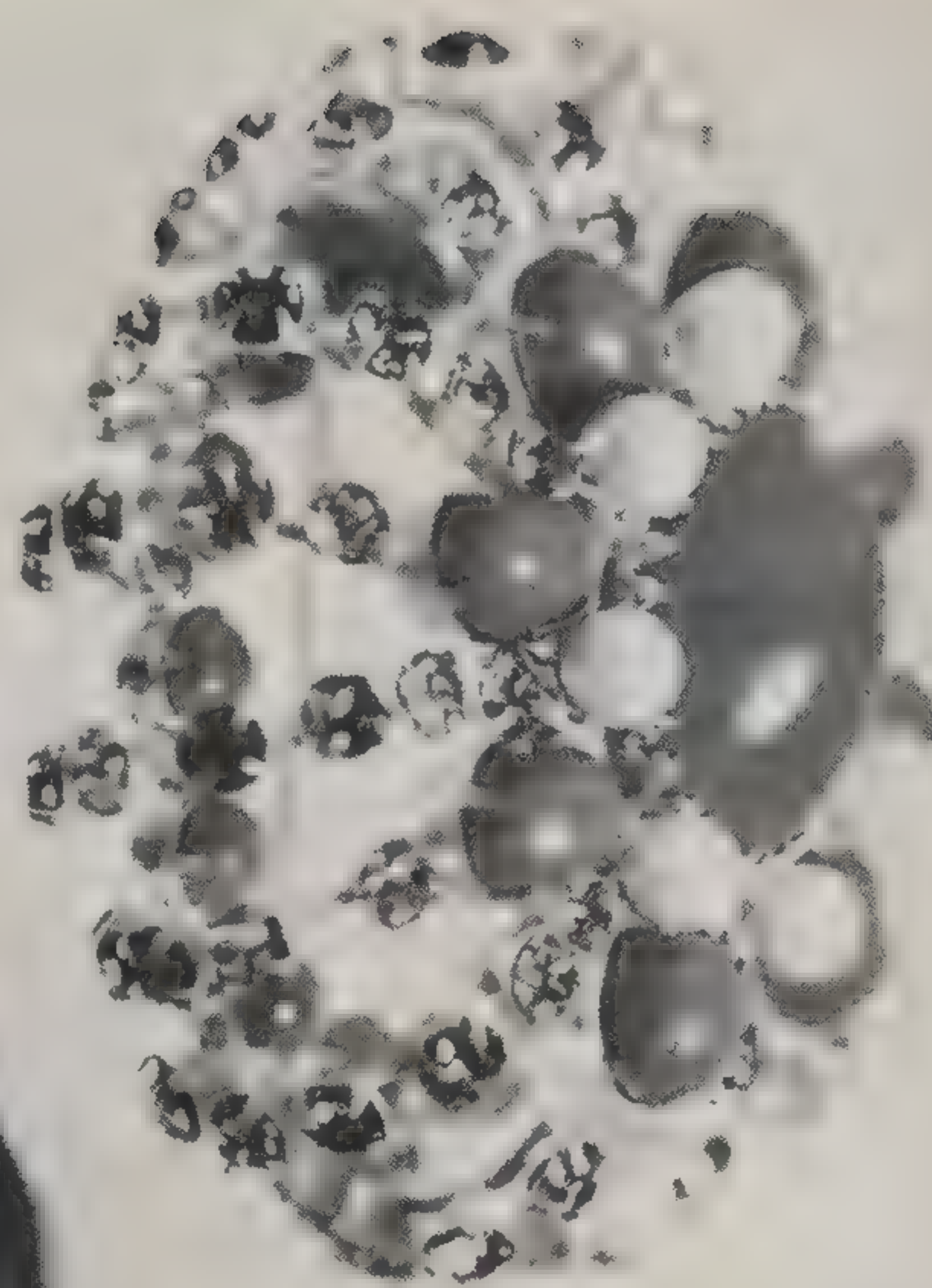


pinkpinkpink

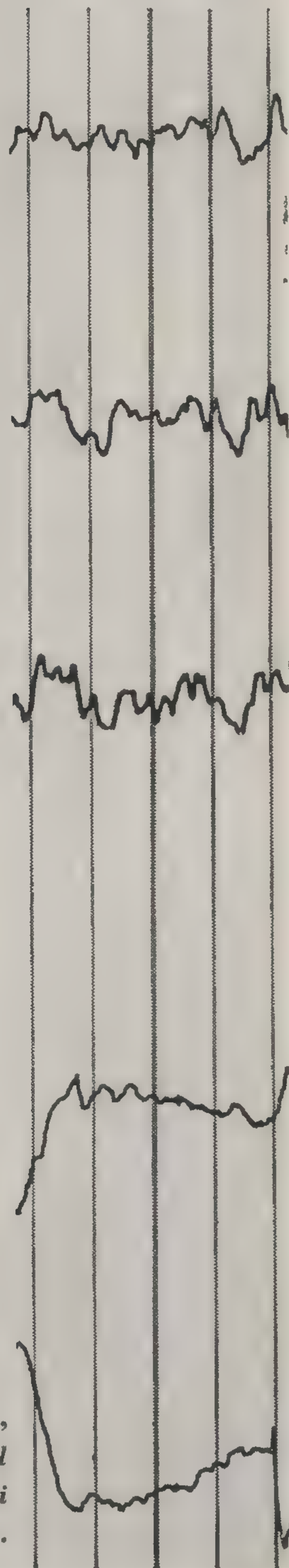


# CHANGES

*Jewellery in the space race now. This pin, a projection into the highest oval yet, all air and arcs of fake pearls, sapphires, and turquoise, raised about 1 1/2 inches from the silvery base. By Marvella, \$35, plus tax. Bonwit Teller; Woodward & Lothrop.*



4  
(DREAMING)



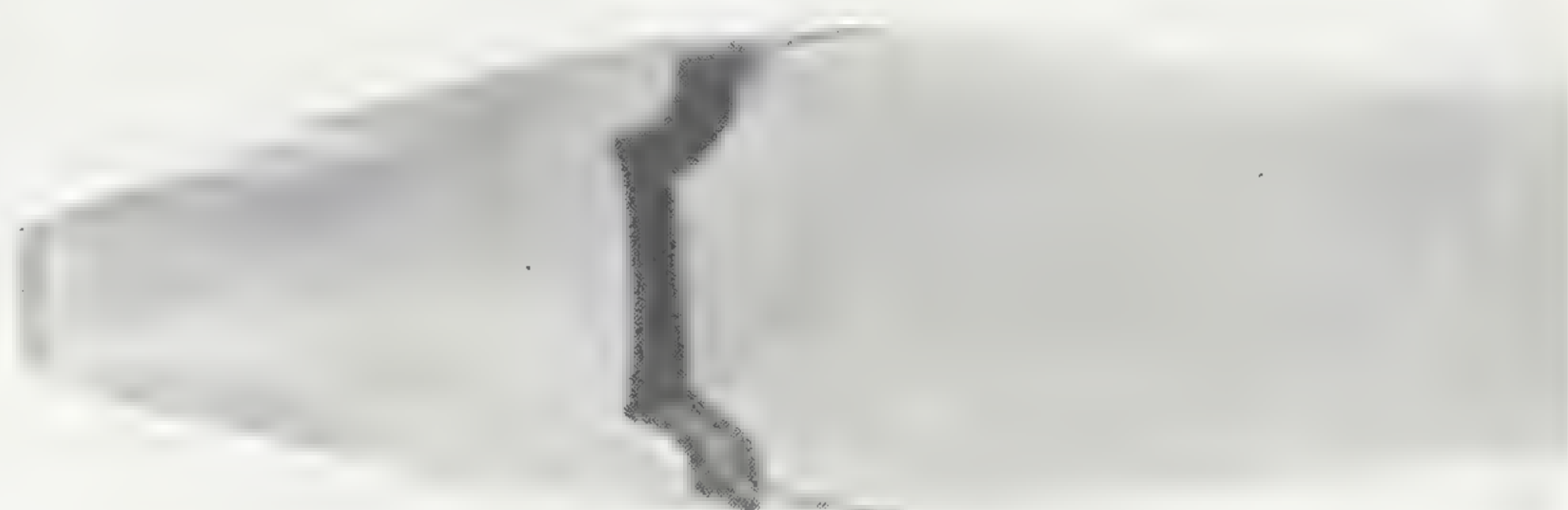
**K** There is no need to think pink, now. It's the essential colour lighting up the clothes scene.

The bathing-suit dress, openly devastating, and we mean openly—sides, shoulders, and back bared to the maximum. For cover-up: a mocha knitted wool jacket to match the skirt. Top, black knitted wool, white belt. By Rudi Gernreich. Dress, about \$40. Jacket, \$25. At Lord & Taylor; Vandervoort's.





*New slant on the nonchalant, one-two-three and away suit life that American women love—left, a shape on the brink of stardom in curry-coloured wool; the jacket easy, with dropped shoulders, and—a 1961 signature—the back yoke; straight, easy skirt; creamy overblouse. By Monte-Sano & Pruzan of Jerseycraft fabric. Ready mid-January: Bonwit Teller; L. S. Ayres; Neiman-Marcus; I. Magnin. Hat by Emme. Shoe-in news, below: The spatula toe, long, flat, squared. Last autumn this was a Paris straw-in-the-wind from Dior. Here, a caramel-coloured leather version, black-squiggled, by Capezio. About \$17. From Lord & Taylor; I. Magnin.*



## CHANGES







SANTE FORLANO

*Long-jacket suit with a striptease clause. It peels off this way: first the black and white silk polka-dot jacket; then the white silk foulard overblouse to reveal finally the dotted sheath. Ready by February 1. Suit, blouse by Gustave Tassell: Lord & Taylor; Montaldo's.*



*The pale and the dark contrasts of 1961, played left in pink and black. A cape-full pink silk jacket with black velvet collar, over a black silk crêpe sheath with a crescent neckline. Costume by Pattullo-Jo Copeland: Saks Fifth Avenue; Hutzler's.*



5

5. INSTANT TRANSLATIONS: from a machine that keeps an entire dictionary on a ten-inch glass memory disc. Used now by the Air Force for rough translations of the Russian newspaper *Pravda*, this IBM electronic translator should be able eventually to translate 1,800 words a minute, analyzing grammar as it goes steadily along. (At the moment, the machine's style is penetrable but scarcely polished.) This unedited sample, from one of the many *Pravda* translations, gives only a small clue to the Russian mind: "Sixth decade XX century represents one of the most stirring pages history humanity."

6. LUNG CANCER, DETECTED: by a new diagnostic technique so simple that it could be as routine a part of medical checkups as the chest X ray for tuberculosis, the vaginal smear for pelvic cancer. Developed at Johns Hopkins by Dr. Warde B. Allan and Dr. Philip Whittlesey, this lung cancer test is based upon the patient's inhaling sulfur dioxide. What the sulfur dioxide does is bring on a coughing spell, producing enough bronchial secretions to make from five to eight slides. If cancer cells are present, they show up, almost invariably, on the slides. Result: early discovery of a kind of cancer that all too often reaches the incurable stage before it's noticed. (Lung cancer in men is unfortunately on the increase.)

# *New detective*



# CHANGES



*Reverse prints coming out like positive and negative photographs. This, black and white; its negative in the dress. The coat reverses. Costume, by Townley of Couture textured silk. Henri Bendel; I. Magnin.*



7

7. **ELECTRONIC LARYNX:** a long-time dream for those deprived of speech by paralysis of, or removal of, the larynx, materializing this year. About the size of a pocket flashlight, the instrument—held against the throat while words are formed with the lips and tongue—reproduces those sound waves normally produced by air passing over the vocal cords. (Pitch may be varied by a finger control.) Developed by Bell Telephone Laboratories, the electronic larynx will be sold at cost, \$45; much more information may be had at any Bell Telephone office.

8. **COOKING BY TELEPHONE:** a '61 possibility, hinging upon a relay system between telephone and stove. Once installed, the relay box makes it possible to turn an oven on or off by dialling one's own telephone number, plus the code numbers that set the oven relay in action. Other sets of code numbers might adjust the air conditioning, defrost the refrigerator. Still in the experimental stage at Westinghouse, this remote-control aid to housekeeping may be on the market this year.



FUJIKI

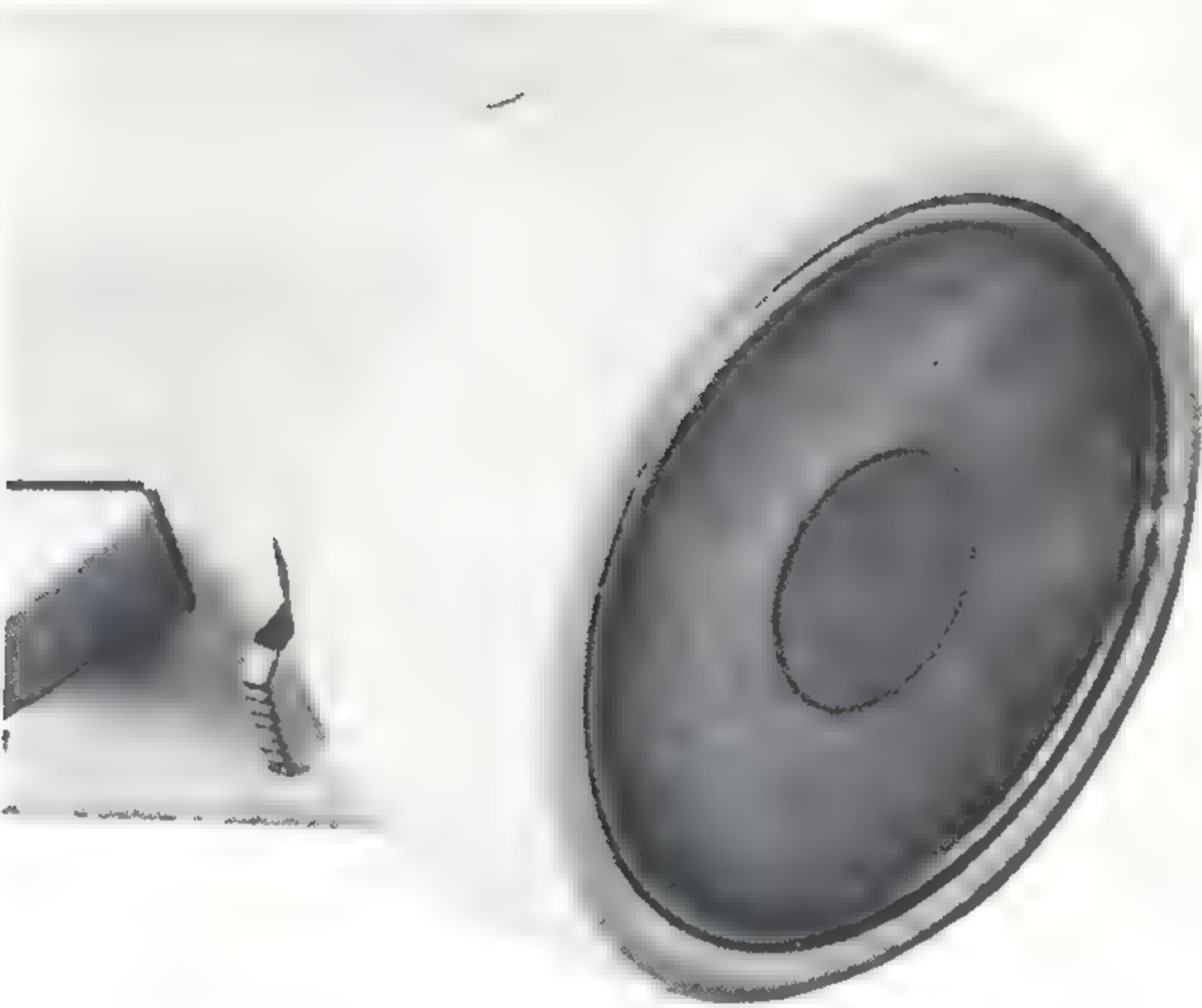
*Pocketsize Relax-a-cizer for travelling or limited spot exercise. About \$90 plus tax.*

**TO LIGHT A STOVE,  
TELEPHONE CODE,<sup>8</sup>  
PLAZA 6-4744 B14**

*Hair-spray flacon, handbag-size, refills simply by pressing on its parent bottle. By L'Oréal of Paris, about \$3 plus tax.*







*New American fur arrival. This coat is one of the first of the sheared undyed seals to come from a U.S. state, Alaska. A Chesterfield, pecan-coloured; Lakoda, Fouke-sheared natural Alaska fur seal, by Ritter Bros.; also at Nan Duskin; Holt Renfrew of Canada.*

*New skin of a stocking that fits like your own; has increased staying power. By Ariadne of non-shining nylon.*

*It's-you eye make-up—the shadow a colour repeating that of the iris, blended palely over the entire eye socket, the lid rimmed with a whiter version.*







SANTE FORLANO

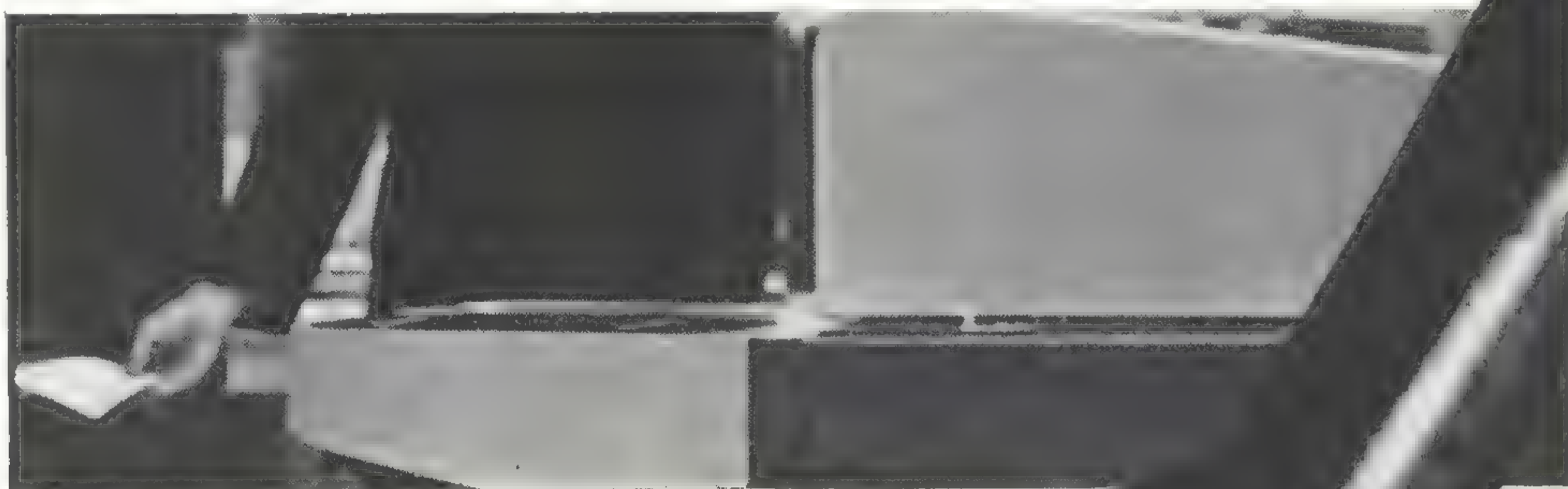
*New oval-angle on neckline flattery—its shape, softly rounded, with a sculptured, contemporary look. Dress of heavy white silk crêpe, by Burke-Amey, about \$190 at Henri Bendel; I. Magnin.*

## CHANGES

9. BLOOD, FROZEN: to be banked indefinitely. Working with liquid nitrogen, researchers at the Linde Company laboratories are freezing whole blood at temperatures so low—about minus 320° F.—that neither chemical nor physical change can take place. (Because ice crystals normally form at temperatures between zero and minus 100° F., the blood must be frozen and thawed so fast that crystallization never gets underway.) Whole blood may now be kept no longer than twenty-one days; once this process is perfected, in about three years, blood could be frozen and kept on hand for years.

10. SPEED MAIL: one-day delivery anywhere in the United States, by facsimile transmission on electronic scanners and printers. Written on a single self-sealing sheet, like World War II V-mail, a speed mail letter would be inserted into an electronic scanner in the sending city, to be opened, scanned, scrambled for secrecy, and sent by microwave relay or cable to the receiving city. There, the letter would be electronically reproduced, folded, and placed in a window envelope, ready for delivery. Developed by General Dynamics Corporation and Haloid Xerox Inc., the speed mail machinery transmits not only letters but pictures—400 times faster than any of the major press associations do now for newspapers, and broadcasters. With prototype machines already installed in a few cities, the Post Office Department is trying for general use within two or three years. Among the problems: probable vigorous opposition from communications companies and unions, as well as from railroads and airlines now subsidized by Post Office contracts.

10



*Amphibious sneakers that take to foul weather and the washing machine; made of rubber with the look of corduroy (non-wrinkle); lined in nylon fleece. By Red Ball, about \$5, at Macy's.*





9

*Roman stripes now going off diagonally all over the fashion scene. Here, a blouse-y sheath of black, orange, green, and yellow Irish linen. By N. S. Juniors, in Irish Looms linen; about \$45; Miss Pennington of Rosette Pennington; Joseph Magnin.*

*Men's hats smaller and smaller in 1961; that's the change in this fur-felt Stetson, about \$12.*



FUJIKI



91



# COLOUR—where it's going now and what goes with it

Going together in startling and unexpected combinations is what colours are doing this season. One outstanding dress-and-jacket suit is pink, tobacco, and black. There's lots of black and white dashed with one other colour, lemon, tobacco, or parrot green. There are miles and miles of Roman stripes, one smashing dress in mustard, red, navy blue, and white jersey; close-coloured stripes, persimmon and apricot, orange and yellow; tweeded stripes, a wool of red, green, beige, white, gold, and grey stripes, all mixed with yellow; diagonal stripes; and one-colour textured stripes made by ribbing. You can achieve the unexpected yourself, too—say a hyacinth hat with a biting-green dress or suit; or one of the greatest combos this season, strangers with pink—for instance, a dark pea-soup green with pink; another source of allure, white chiffon scarfs with startling, bright-blooming suits. There are some dresses panelled down the front in surprising colours, dark Persian blue on cranberry, pimiento on banana, not the yellow skin-colour, but the shade of the pale fruit itself, one of the great colours of the year. Plaids in the sheerest wools are often biased, so that there's a diagonal look to a pleated skirt. Many of the textures, on the other hand, are wide-open; wools no matter how firmly woven look gauzy and airy. There's a new one called wool organdie, and a whole new straw-looking family of fabrics in hemp, sisal, and raffia colours, intertwined or in monotone. Chiffons are turning up tailored in suits and two-piece turtle-necked dresses for late day. Corduroys are news again, especially when they're white or one of the mauvey pinks. The prints range from bold and abstract designs to water-colour impressions; there are, as well, flowers by the yard, these likely to be larger and more blurred than in last season's prints.

**T**HIS YEAR'S BIRTH OF NEW BLUES, opposite: They've all got a marvellous clarity from bright night blue to pale, with no purple intensity. If there's any cast to them, it's definitely green. It's green and blue going together now.

CLEAR WEATHER BLUE IN A WONDERFULLY SHAPED FLEECE COAT BASED ON THE GRÈS PARIS ORIGINAL, WITH DROPPED ARMHOLES, WORN OVER PARROT-GREEN DRESS OF ROUGHISH SILK THAT OPENS ON THE SIDE. COAT BY ZELINKA MATLICK, OF FORSTMANN WOOL FLEECE; ABOUT \$110. DRESS BY LARRY ALDRICH, OF ONONDAGA TEXTURED SILK; ABOUT \$90. BOTH AT SAKS FIFTH AVENUE; WOODWARD & LOTHROP; FREDERICK & NELSON. MAKE-UP ZONED TO BLUE AND GREEN, BY FRANCES DENNEY. SHOES, FABRICS, ET CETERA, PAGE 144







**Y**ELLOW TO RED DIRECTORY: These are the yellows to look for this year, meridional and warm; the sunlit oranges, apricots, and corals; the vivid gala reds flamed with orange.



APRICOT SHEATH UNDER DASH-  
ING COAT OF BRIGHT BROWN,  
DEEP-SLIT SIDES. BOTH BY  
BRANELL, OF MOYGASHEL  
LINEN; COAT, ABOUT \$110;  
DRESS, ABOUT \$90. BEST &  
CO.; GUS MAYER; HIMEL-  
HOCH'S; JOSEPH MAGNIN.  
MAKE-UP CHARTED FOR  
YELLOW TO RED, BY ELIZA-  
BETH ARDEN. SHOES, FAB-  
RICS, ET CETERA, PAGE 144.



**P**REVALENCE OF PINKS: Many of them, no matter how pink they are, have a tint of mauve or something stronger, as in the new tweedy mixes of raspberry pinks.



PALE MAUVEY PINK SUIT, GREAT PASSEMENTERIE BUTTONS, SIDE-TROUSER PLEATS, AN EVEN PALER JERSEY OVERBLOUSE. COULD GO TO ANY RESORT, OR WINTER IN TOWN UNDER A COAT. SUIT BY BEN ZUCKERMAN IN ANGLO WOOL, AT BONWIT TELLER; DAYTON'S; NEIMAN-MARCUS; I. MAGNIN. STRAW SOMBRERO BY EMME. DU BARRY MAKE-UP KEYED TO PINKS. SHOES, FABRICS, ET CETERA, PAGE 145.



**B**ROWN THROUGH STRAW ZONE: It's here that the new open weaves make one of their strongest impressions, with the raw-textured straw-coloured and tobacco ones at the top of the heap.



SHEATH OF BEIGE GAUZE, ONE OF THE THINNEST WOOLS GOING, WORN UNDER A SUPERB NARROW KIMONO COAT OF ORANGE WOOL. DRESS, ABOUT \$145; COAT, ABOUT \$200; BOTH OF LESUR WOOL, BY MARQUISE, AT BERGDORF GOODMAN; NAN DUSKIN; HUDSON'S; MONTALDO'S. MAKE-UP SLANTED FOR BROWN TO BEIGE, BY JOHN ROBERT POWERS. SHOES, FABRICS, ET CETERA, PAGE 145



# IF YOU WERE GOING TO BUY ONE NEW THING...

It's our guess that, while there are relatively few cases of fashion-starvation in January, there isn't a wardrobe around that couldn't use at least one jolt of fashion-excitement at just this moment in time.

Our point: one really bracing jolt could be all that's needed to infuse an entire clothes-life with a sense of '61—all twelve months of it. . . .

One fur, for instance, when it's a never-before fur, when it's so blissfully unweighty that even summer without it would count as a fashion-loss, when its deliciousness applies equally to daytime wools and dinner dresses alike.

This news, Mongolian kit fox, and details are on page 105. . . .

If, for you, the fashion year turns on a suit, know that the newest thing a suit can be is white, that where to wear it is the city, and that when to wear it is four seasons out of four; visible, page 100. . . .

If little-nothing-dress is the talk that cheers, the word with the clear, bell-like '61 tone is as follows: loosely-sashed rangy young jersey, in a deep and unreluctant kind of pink. . . .

The little-evening difference between this year and last: doubled chiffon, tailored along the lines of the simplest wool you've ever owned. . . .

Or—and if this doesn't make you know it's 1961, we don't know what will—a one-piece culotte in day-dress form. . . .

In the small—and telling—touches department: a saucer-sized disc of a hat, tipped over one eye . . . a pair of evening slippers with squared-off slender toes and small undershot heels . . . a handbag of lengthy dachshund proportions in a supple leather (and possibly, once more with evening-feeling in a glowing satin) . . . a tasselled necklace, long enough to knot like a scarf . . . a little-nothing sweater to wear in a suit jacket—scoop-necked, small-sleeved, plain (and the jacket itself, right now, might have wider shoulders—not padded, but built out and sloped down). . . .

Finally, one new thing to give the things you already own the spirit of the times: namely, a refitting in terms of 1961—keeping in mind that long sleeves often clear the wristbone by as much as three inches now; that knitted wools are marvellously responsive to reblocking; that hemlines are at least an inch shorter than when you checked last.



ONE NEW THING...


## THE POWERFUL PINKED COAT

It's one of the most bracing things that could happen to a wardrobe—especially since this spring is a season when pink packs real fashion power; when it might qualify as the backbone colour for a marvellous clothes-life.

RRT3







*Left:* Pink coat, fleecy and peach-pale, to wear all spring in town. With dropped, way-out-on-a-limb shoulders joined to brief wide funnel sleeves. By Brittany of wool-and-mohair, about \$145; at Saks Fifth Avenue; Hutzler's; Dayton's.

*Right:* In vivid pink flavoured with mauve, a coat that flows softly, to wear in town—or on country weekends. By Jablow of Anglo wool, about \$225; Bonwit Teller; Gus Mayer; Frost Bros.; Joseph Magnin.

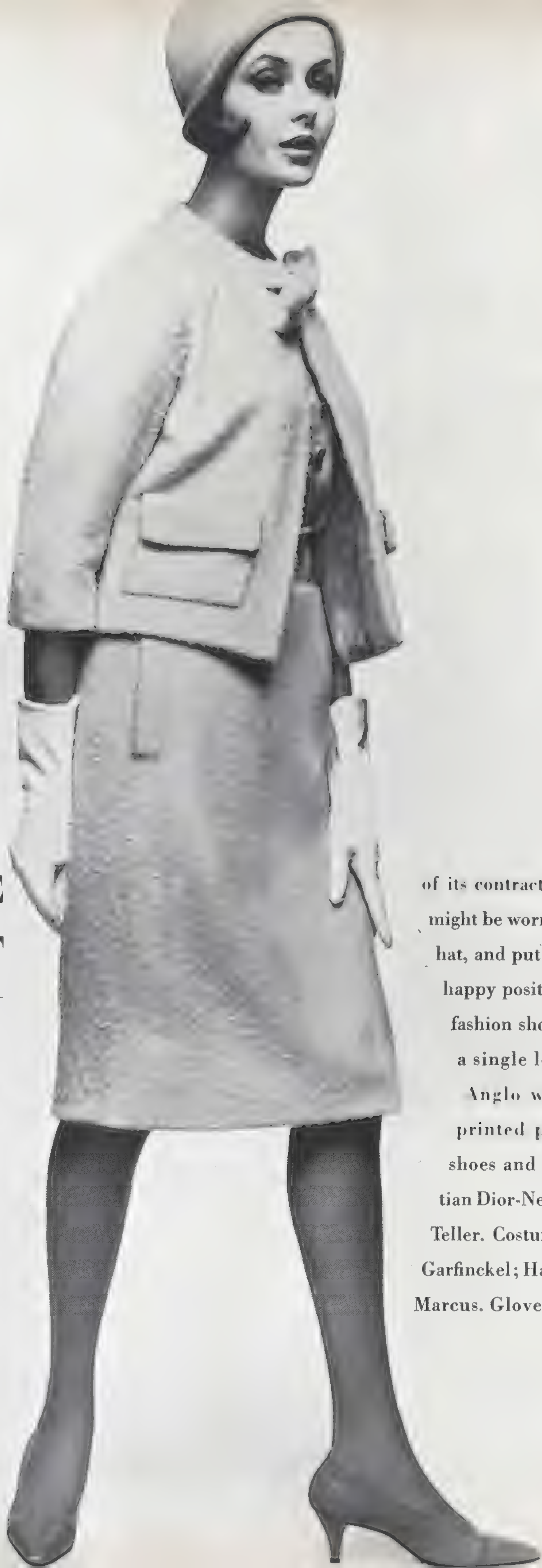


ONE NEW THING...

## THE WHITE SUIT FOR TOWN

Suit for the woman whose fashion cravings can be filled, simply, by a look that's never been—until this minute. White tweed, with city-elegance bred into every untricked line, and a clear understanding that a never-out-of-season clause is part

of its contract. Furthermore, it might be worn with a pale-pink hat, and put the wearer in the happy position of calling two fashion shots in the space of a single look. The suit (of Anglo wool tweed), the printed pink silk blouse, shoes and hat, all by Christian Dior-New York. At Bonwit Teller. Costume, also at Julius Garfinckel; Harzfeld's; Neiman-Marcus. Gloves, by Wear-Right.







## THE CULOTTE DRESS

On the theory that success breeds success, eyes right: one of the first culotte dresses to round the corner in '61—and rounding it at the same rate-of-fashion as the famous culotte-suits that preceded it. To know about this dress—apart

from the fact that it gets around with brio—it's just as dashing at a standstill. Amber worsted checks, with an upstanding little collar, and a way of looking as though it had cornered the market on spring when it's worn with a hat that's as young and straightforward as the white felt sailor shown here. The dress, belted and buttoned in amber-coloured leather, by Marquise; about \$185. This, at Saks Fifth Avenue; Woodward & Lothrop; Rich's; Dayton's. The white felt sailor hat, from Emme.



ONE NEW THING...

## THE BRIGHT YOUNG JERSEY

'61 explanation for the American woman's devotion to "little nothing" dresses: barely sleeved jersey, deeply pink, mildly sashed, on the active list four seasons out of four.

(The only problem that might arise in this connection is the fashion-loss felt when it's off to the cleaner's; a crisis that could be solved by having it all over again in another brightness of jersey—a clear and dazzling green, for instance.) By

Larry Aldrich, of Jasco worsted; about \$110. Cadoro pin. Gloves by Superb. All: Lord & Taylor. The dress, also at Montaldo's; Hudson's; I. Magnin. The hat that looks new and knowing here: slouchy white felt with a spirited band of pink and orange Roman stripes. This, by Emme.





## BETTER THAN GOOD GREY FLANNEL

American women adore grey flannel suits—have, in fact, for years and years. Just possibly because—year after year—there's a great grey-flannel reason to revive the eye, rev the fashion spirit. '61 reasons: new length and liteness of jacket, new width of pleats, and an unsleeved overblouse shaped along the jacket's persuasive lines. Suit by Samuel

Winston, of worsted flannel. The hat, folded pink and white gingham checks, a Fumi Hayashi adaptation, made to order. Both: Bergdorf Goodman. Suit: Famous Barr; Al Rosenthal; I. Magnin.

Pappagallo shoes, both pages, of Seton patent leather: Miss Bergdorf of Bergdorf Goodman.




ONE NEW THING...

## DOUBLED CHIFFON DRESS

Chiffon without a float, without a flutter. 1/1/61 is the fashion-reading we get here, with as much news as it's possible for a little-evening look to have this year. Strict-as-tweed put-over and

skirt, in doubled mocha-coloured silk chiffon, with a crushed turtle collar necktied at back. Little-evenings (anywhere—chiffon packs blissfully) and lots of glitter are plainly indicated here. And if there happens to be a beige-y fur in your clothes-life, an introduction ought to be arranged at once. Dress by Ceil Chapman; about \$145. Dangling rhinestone earrings by Albert Weiss. These, and the dress, both at Bergdorf Goodman. Dress, also at Julius Garfinckel; Jenny's; I. Magnin. The glittered cop-pery satin opera pumps by Bally of Switzerland.





## THE NOW AND FUTURE FOX

Fur in January? Yes. This fur in January: yes, yes, yes. And for that matter, March, April, and May — Mongolian kit fox is the good word, and lightness is just one of the things it's about to be famous for. Its tawny honey-and-cream deliciousness is another, as is the wrappy little cocoon-shape it comes in. (As for the effects of this coat on an existing wardrobe: think of it

in terms of short, bright wool evening dresses, of day dresses that run to beige — and you've a good idea of how one new thing can revive an entire clothes-life.) Coat by Reiss & Fabrizio, of Mongolian kit fox. Knitted beige wool dress, by Korrigan-Lesur; about \$45. Both, at Lord & Taylor. Shoes from Christian Dior-New York.





MUSÉE DE DIJON

# PEOPLE WILL BE TALKING ABOUT...

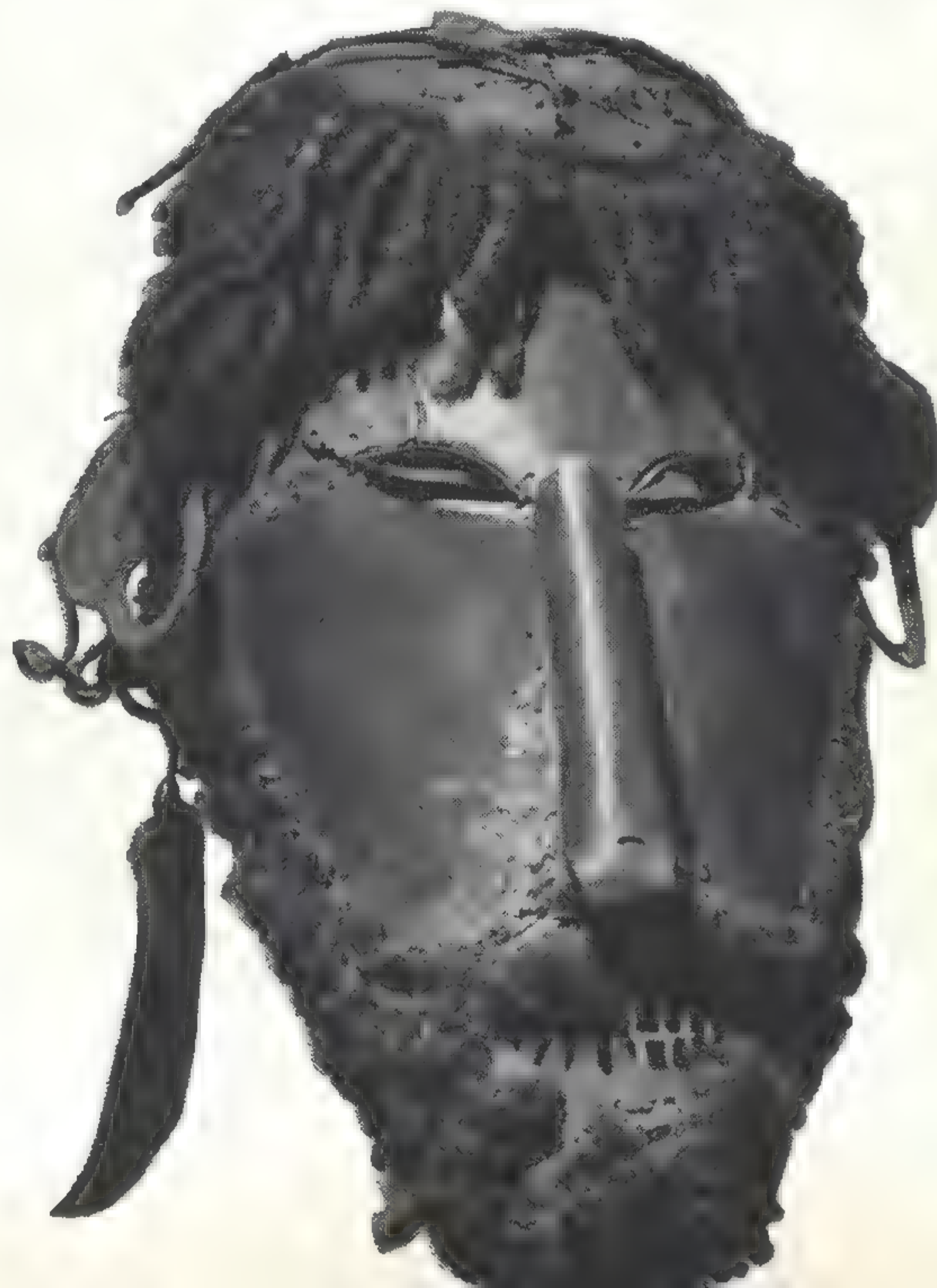
"SHADOWS," an improvised flash of a movie that sweeps nervously across such New York scenery as an eighth-rate chorus line in rehearsal, a West Side kitchen with grime around the light switches. Directed by John Cassavetes and acted by his students, *Shadows*—unevenly successful but a tremendous splash in London—will be here this winter. *Below:* Lelia Goldoni, who plays a high-strung young girl; Anthony Ray, who plays her undoing.



"THE HOLY FAMILY," one of the great Poussin drawings in the extraordinary French exhibition, "The Splendid Century." These seventeenth-century paintings, drawings, and tapestries will be at The Toledo Museum of Art January 6; at New York's Metropolitan on March 8.

EUGENE IONESCO, whose newest play, *Rhinoceros*, will come to New York this month with Eli Wallach as Béranger, the only character who has not been, by the final curtain, metamorphosed into a rhinoceros. Photographed in 1958 for *Vogue* by Antony Armstrong-Jones, Ionesco looks like a cross between a prosperous storekeeper and a professional mourner, talks with quick drolleries and resigned impatience, once wrote an entire play (*The Bald Soprano*) of sentences from a foreign language manual. *Rhinoceros*, he has said, is about what he saw when the Nazis overran Europe, about how "the world loves tyranny." Born in Romania, Ionesco lives now in Paris (where he goes to American Westerns and Hitchcock movies). In New York for the opening of *Rhinoceros*, when a reporter asked him to name his favourite American writer, he said, "Miller." In surprise, the reporter answered, "Arthur Miller?" Bewildered horror flickered across Ionesco's face. "Henry Miller," he said.

TURTLE-SHELL MASK, one of the jumpy pleasures in the exhibition, "Art Styles of the Papuan Gulf, New Guinea," opening at The Museum of Primitive Art in New York in February.





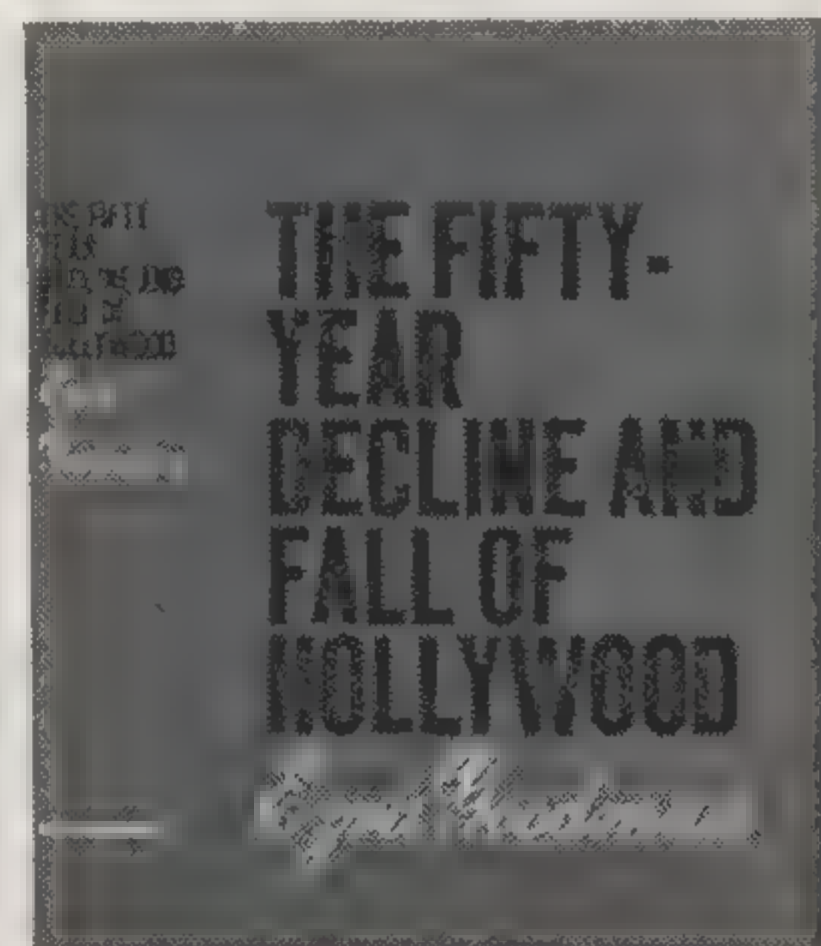


ANTONY ARMSTRONG-JONES



MICHELINE BOUQUET, a star of the Comédie-Française—opening February 21 at the New York City Center, going on to a handful of other cities. The company will do five plays, one each by Racine and Feydeau, three by Molière. Among other rôles, Mlle. Bouquet plays Mariane in Molière's *Tartuffe*.


EZRA GOODMAN, whose cracklingly contentious book notes that Louis B. Mayer is best remembered by the famous chicken soup named for him in the M.G.M. commissary.



TOSCANINI BY DAVID FREDENTHAL, whose work will be on view in a three-week memorial exhibition, opening March 20, at the Milch Art Galleries in New York. This drawing appeared in *Vogue*, August 1, 1949; it shows the great conductor rehearsing for a television production of *Aida*. For him, "rehearsing" meant acting every rôle.








*Warm,  
verve-y brown*

# Quick new colour-pickup for hair

A change for the easier—and prettier: the new quick hair-colouring idea shown here, called Color Up. On these pages, you see its gamut of browns—from blond-brown to dark, warm brown; it's the colour-range into which most women naturally fall, and can, with this new helper, be a ravishing one. Not a dye, and not a rinse in the conventional (or drippy) sense, Color Up is a smooth swish of colour that slides on easily from a tube—really a cream rinse that colours. What it does is to change the colour “atmosphere” of the hair—to give a natural, lively look, a verve-y gleam of highlights. What it won't do, if more than one-third of the hair is grey, is to cover the grey completely—though it can still set off a good bit of allure. It takes from three to ten minutes to apply, depending on your hair; requires no ritual of rubber gloves, no mixing or measuring. Once swirled through the hair, it stays on through four or five shampoos—though, paradoxically, it can be washed out at once (by Following Directions) if the effect isn't what you'd envisioned. Color Up is made, by Revlon, in a wide range of colours, and some thought should be devoted to choosing the right one—within the range of your own natural hair-colour—since the end result will be a combination of your own shade and the shade of Color Up you've picked. A test strand might come in handy here. After that, the whole production couldn't be simpler—or faster.



*Golden  
mid-brown*

LEN STECKLER





*Hazelnut  
brown*

*True,  
dark brown*

*Reddish  
amber-brown*









**Bright suits; no search for a season.** Following the brightness policy in suits, two here in two colours smart women are choosing now, to wear for a spring that could last ten to twelve months of a year. Both suits, easily adaptable to furs or sunshine; each with supporting brilliance in its blouse.

*Left:* Sunlit yellow suit of double-knitted worsted jersey, four-seasoned with a dash of mustard (this colour and fabric, too good to put aside for long). Blouse and lining, Paisley printed silk chiffon. By Herbert Sondheim, of Jasco jersey, Onondaga silk. About \$245. Saks Fifth Avenue; Rich's; Halle Bros.; Sakowitz. Jewellery: Verdura.

*Above:* Sky-blue wool tweed suit with geranium pink silk blouse—a costume-plan that could operate as Spring unLtd. By Mollie Parnis, of Or de Laine wool; about \$190. Bergdorf Goodman; L. S. Ayres; Neiman-Marcus; Joseph Magnin. Jewellery: David Webb. Both pages: chair by Laverne; Coffee Toffee lipstick by Max Factor.





1. Arr.-and-Dep. suit, bright blue tweed, with a longish, straight-sided jacket.



The "President Coolidge," N.Y. —L.A., nonstop.

2. Shirt and pants look good for any ship at sea—multicoloured silk stripes, strict white pants.



6. Shorts-and-shirt alternate: knee-length purple skirt, white jersey overblouse.



3. Stroke of a bathing suit (and a stroke of good fashion—nothing newer than yellow under the sun).



4. Blue bias of stripes around a crisp little cotton sundress.

Crisp bedroom at sea—short-wave radio



5. Grape and citrus arrangement, V'd to the sun.



7. Not too gala for dinner at six—brightness, bareness, full skirt.



AMERICAN PRESIDENT LINES



Passengers' lookout, above the bridge



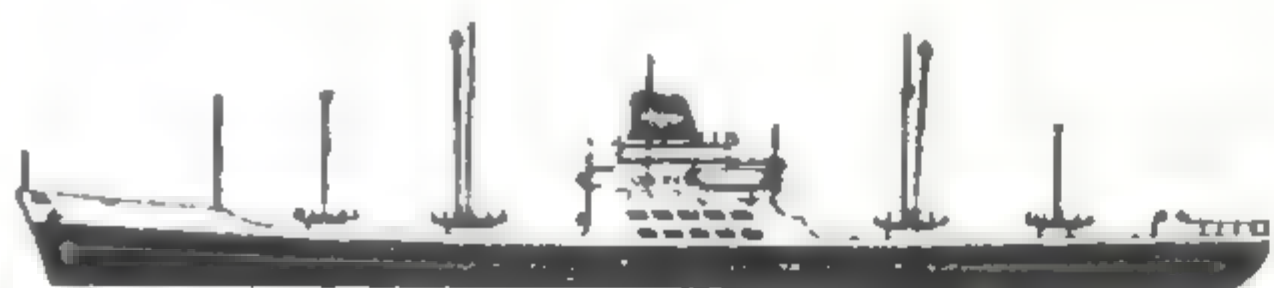


# New twist on travel:

Don't pack a long dress—dinner aboard the S.S. "President Coolidge" is sixish, and nothing happens later that can't be covered by a dress that's short and silky and bright (number 7 at left, and half-a-dozen dresses in that idiom, are what's wanted for little-evenings at sea as well as for the ones that come afterward at La Quinta or Palm Springs). For the same don't-dress reasons, omit furs. But do take a flock of cardigans—they're expert at turning a dress into a look. You'll want, too, lots of little-heeled sandals, and flat shoes, and possibly sneakers (57 turns around the deck make a mile, and if you plan to test that statistic, something gripping is indicated). Here's what else goes: lots of colour—it looks wonderful with a tan, remember. And by our calculations, you'll be brown in no time. Finally, do allow yourself a certain largesse when packing for a freighter-cum-resort holiday. For one thing—no luggage problems. For another, in a situation where days melt into other days languidly and deliciously, one of the chief pleasures is changing looks—often. Vogue's clothes plan, at left, is a basic outline only—to be multiplied in kind by two weeks at sea, x-number of days at some place palmy.

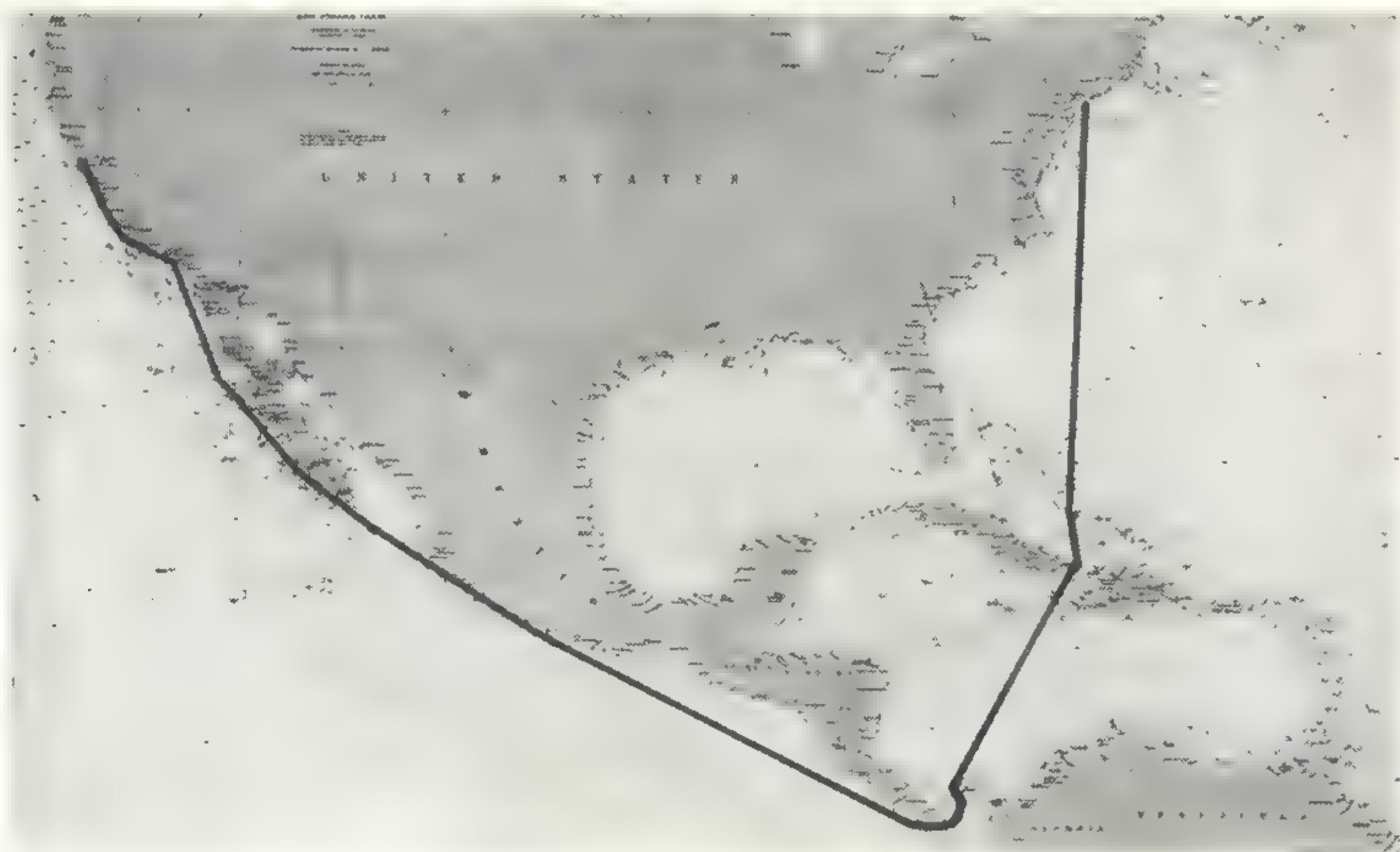
1. Blue tweed suit, by Handelsman & Raiffe, of Anglo wool. \$110. Hartmann carryall.
2. Striped silk overblouse; white cotton-and-acetate pants. By Evan-Picone. Each, \$13.
3. Yellow maillot of knitted Helanca nylon and Lastex. This, by Catalina; about \$20.
4. Striped dress, by Jamison; cotton by Everfast with Everglaze crease-resistance; \$35.
5. Cotton beach dress: Mr. Mort Sportswear; junior sizes. \$18.
6. Jersey overblouse of Arnel and nylon; \$7. Cotton poplin skirt with matching shorts; Reeves fabric. \$7. By Sacony.
7. Bouffant little evening dress. By Polly Hornburg, of Supima cotton with a Cranston wrinkle-resistant finish; \$55.

*Clothes shown, at Altman's.*



KAZAN

Chart of part of the trip: the Panama Canal.



## Ten days non stop on cargo ships

With only pleasure in sight, twelve passengers on the cargo ships of the American President Lines have ten days on their nonstop passage, through the Panama Canal, from New York to Los Angeles. Everything about the ship has a bit of a cottagey look, starting with the white picket fence bordering Pier 9 at Jersey City, New Jersey, where the S.S. "President Coolidge" lies in berth. (Each ship of the line is named after an American president.) Once up the gang-plank, passengers are in a woods of cargo booms, which tower above the sugar-white living quarters. Instead of the usual jostling of sailings, there is no crowd, only a relaxed welcome by the cabin steward, in crackling whites, who leads the way to the seven staterooms, plus one suite. The ship, in fact, is like a well-kept house run by a small staff—four stewards, not counting the cooks; picture windows in the cabins; instead of the morning newspapers, a bedside short-wave radio. Housekeeping note: no laundry or dry-cleaning service; passengers may use the ship's laundry and soap flakes; some may prefer to bring those clothes that dry pressed.

On the third day out, when the ship sails into warm waters, officers shift from winter blues into whites, the passengers to the sky deck, the core of shipboard activities. Although the classical one mile constitutional seems like fifty-seven turns around a spool, there is room on the centre deck for two shuffleboards and a fan-spread of blue deck chairs. Another bright, blue splash: the deck ceilings, the "Coolidge" signature. The decks, a steward said, are "kept sweet" by washing them with fresh water to prevent clamminess. With the exception of two wooden urns filled with fake white and red carnations, big as bushes, the lounge colour stretches around serene, sandy beiges. No bar. Passengers may buy liquor from the purser at tax-free prices; at cocktail time, a waiter doubles as barman, mixing and serving from the lounge pantry bar, with all the usual fixings on the house.

The rocking chair leisure blends with some starchy marine regulations. Ship's bells ring the half hours; in the dining room (small, windowed, blue and white) the dozen passengers who dine with the ship's officers keep watch hours: luncheon at noon, and five-thirty-ish dinners. At any time passengers may stop in the pantry for fruit, cheese, cold meats, and hot coffee; officers call these after-watch meals "night lunches," no matter what the time.

New York to Los Angeles, \$425, for one person; same fare goes for San Francisco plus three more days; passengers continuing around-the-world, returning to New York, eighty-four days later, add \$2,500. (Note: cargo ships have no ship's doctor.) Using this sea trip just as a holiday beginning, some passengers give a new twist to their vacations by continuing them either in the desert, or on the West Coast—using the same pretty clothes that served a ten-day hitch on the S.S. "President Coolidge." For further details on some California resorts, see page 146.

Topside: deck chairs with a cargo view.





# I'M FLYING

a log of skills

and thrills in a fast sample  
of flying lessons

BY MARY KLEVE

Spurred by the statistic that only .019% of women in America can fly a plane, I set out to find what it is about flying that keeps that .019% up, and the rest of us down. My driving experience was limited to land and sea; my flying experience, only that of a routine passenger—the thought of actually piloting a plane myself had always left me with a strong not-this-chicken reaction. Still, curiosity led me to Flushing Airport, on Long Island, for my first lesson, feeling like a combination Peter Pan and Smilin' Jack—who used to win my admiration by saying propwash for nonsense.

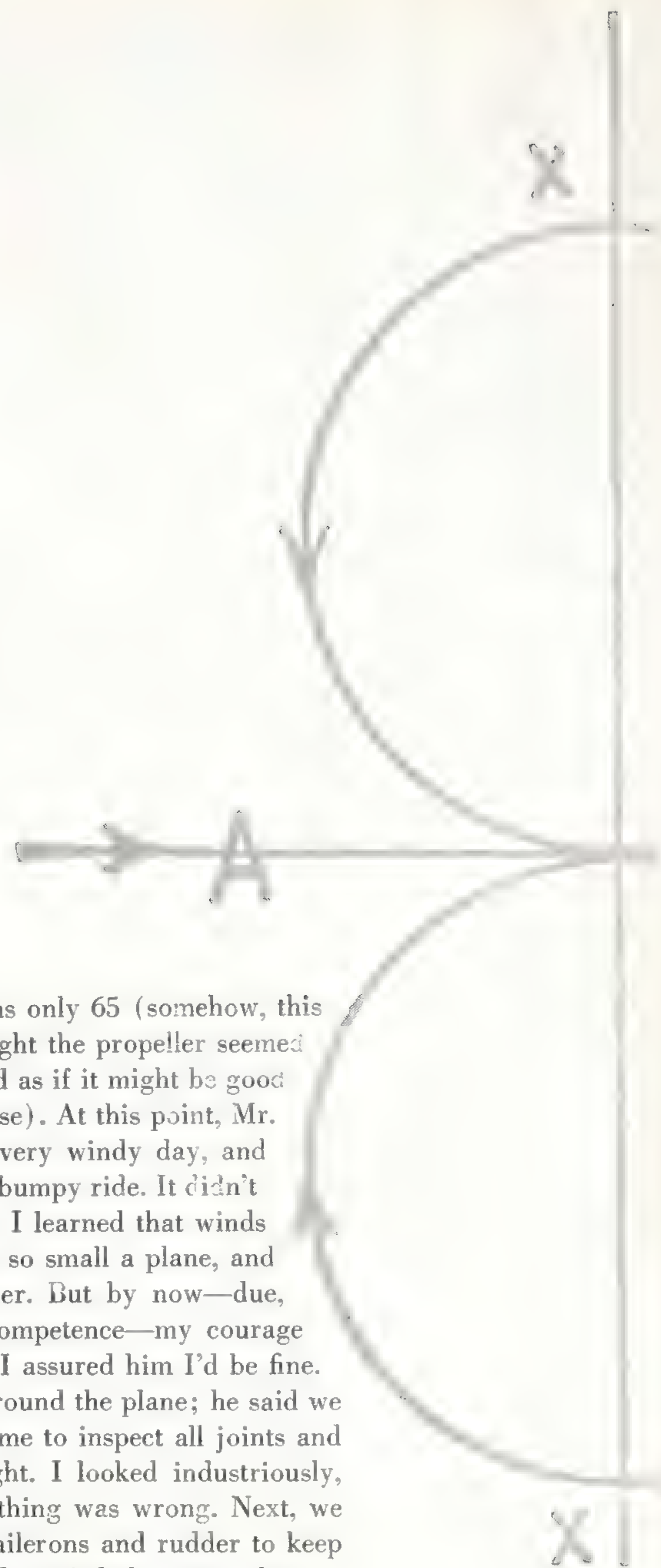
I found my instructor, Anthony Stinis—a pleasant-looking man with grey hair and leather jacket—perched on the wing of a plane which looked to me distressingly small and flimsy. (Somehow, I still had the notion that all planes looked like TWA Constellations, even though I'd been told "little plane" was a non-U phrase.) I asked if this was the plane for our lessons, hoping it wasn't. "No, that," he answered, pointing to another plane even smaller, flimsier. I stared at it silently, thinking that a good strong fly-swatter could deal this a deadly blow, while Mr. Stinis climbed down off his wing. He explained that the plane he had been working on was a skywriter, and that skywriting was part of his business. The skywriting plane was one of five parked in a row, which sometimes skywrote together in a fascinating process known as skytyping: they fly like the five lines of a music staff and each plane puffs out its part of the letters to be written, with the entire process controlled by the lead plane in the middle.

While telling me about this, Mr. Stinis led me into his office in a nearby shed of a building, where he showed me a model plane about six inches long, and explained the manoeuvrable parts and their functions: ailerons that lift and lower the wings; elevators, like ailerons, that do the same thing to the tail; rudder that determines direction. This established, we went out to the plane. On closer inspection, I realized it looked less like something that might slip through a screen door than I had at first thought; actually it was a trim, sturdy two-seater, painted a shiny red and white. Its official name was Piper PA-11, known familiarly as a Cub, although it was pointed out that this plane had 85 horsepower while what is

usually known as a Piper Cub has only 65 (somehow, this reassured me, though I still thought the propeller seemed awfully small and light—it looked as if it might be good for beating eggs, but not much else). At this point, Mr. Stinis commented that it was a very windy day, and asked if I was sure I could take a bumpy ride. It didn't seem unusually windy to me, but I learned that winds over 18 to 20 mph are tricky for so small a plane, and could be disturbing to a beginner. But by now—due, probably to Mr. Stinis' air of competence—my courage and curiosity were mounting, so I assured him I'd be fine.

Our first move was to walk around the plane; he said we must check everything, and told me to inspect all joints and screws to see that they were tight. I looked industriously, wondering how I'd know if anything was wrong. Next, we removed clamps wired onto the ailerons and rudder to keep them from wobbling in the wind, untied the ropes that secured the plane to the field, and took away wedge-shaped blocks, called chocks, that held the wheels. (Remembering an old used-car test, I kicked the tires.) We pulled off a little thing called a Pitot tube, about the size of a cigarette, made of white tape, with a tail. This fits over, and protects, a tiny pipe opening on the left wing that takes in air during flight and causes the registration on the air-speed indicator. It looked insignificant but forgetting to remove it would mean the pilot wouldn't know how fast he was going, so it's very important. (*Everything*, I was to learn, is very important.) Our final security move was to scrutinize the motor, check gasoline and oil.

Then, it was time to get into the plane, and this was a trick in itself, something like mounting a horse: right foot on stirrup-looking step, left leg into plane, hold onto overhead bars and lower into very narrow back seat. After I was in, Mr. Stinis showed me the throttle control on the left windowsill, adjusted it and the other switches, and then went up to give the propeller some quick turns. With much noise and vibration, the motor started; he eased into the seat ahead of me and closed the door that worked like a sideways casement window. Now, though we were at very close quarters (his wide leather shoulders just about filled the en-





An  
Elementary  
Eight-  
one of the  
practice-figures  
in flying

closed area), we had to shout at each other because of the noisy motor.

Controls on the plane were entirely dual, and moved simultaneously so that by following his movements on my set of controls, I could see what he was doing. This way, I learned what did what: the stick, which came up between my legs, controlled the wing-ailerons and tail-elevators, thereby regulating the plane's ups and downs; pedals (also stirrup-looking) for my feet controlled the rudder which turned the plane to left or right, or held it on a straight course. Below these pedals, which were on either side of the front seat, were brakes to be worked by the heels, controlling the wheels individually. Other controls were on the left side; besides the throttle on the windowsill, there were the magneto switch which turns the spark on the motor, carburetor heat switch which prevents the motor's icing up, cabin heater, and a device called an elevator trim tab that regulates the plane's balance by compensating for heavier passengers—these, to be learned more about later. The gasoline gauge was above my left shoulder; the plane held 17 gallons in the left wing—enough to stay up for more than three hours.

Mr. Stinis taxied out to the strip, paused for a rev-up, and took off like a ball of fluff. After all his warning about how rough it would be, the ride seemed quite steady to me, with only a few occasional bumps. When we had gained enough altitude, about 2,000 feet, he began to show me how things were done. At first, I was to keep my hands lightly on the controls—"follow me"—to see how he handled them. Then, at last, I got to do something myself: hold the stick, not with a tight panicky grip but very lightly, to see how it controls the plane's movements. Pushing it forward made the nose go down, back made nose go up, either side made that wing dip.

Eventually, he had me holding the plane on a straight level course (which wasn't as easy as one might think since winds tend to swerve the plane) and then making turns. Rules for turns: look around first to see if anything's coming (I thought of such lunacy as cross at the green not in between), then dip right wing while pushing right rudder pedal forward—to make, naturally, a banked right turn. After this, I was ordered to do a left turn, then another right, making a pattern of rather uncertain scallops across the sky. My tendency was to overbank the turns—I realized this when I looked down and saw the earth slanting in an un stomachable direction—and it was impressed on me that coordination of stick and rudder is of prime importance. Too sharp a turn (caused by pushing too hard on the rudder pedal), or too steep a bank (too much side pressure on stick) can result in the plane's slipping or skidding. At first I couldn't tell if I was skidding or not; this comes with getting the feel of a plane, and brings up the old maxim that a pilot flies by the seat of his pants (in my case, culottes)—somehow, one becomes able to feel, right up from the base of the spine, if things are not all they should be. A plane is so sensitive to its controls that once a turn and bank have been started, it will continue to turn until straightened out. After I absorbed this fact, my banks were better. Another hazard in making turns: to keep the plane longitudinally level with no climb or dip. All this—wing angle, turn, plane level—was a lot to think of at once; also, I had to overcome the distraction of beautiful scenery below—Long Island Sound, aglitter in the sun. We stayed up an hour, doing my lefts and rights and square-dance patterns, then came down with a lovely smooth landing that I had nothing to do with; I was told simply to watch the controls and notice their workings. It was encouraging to see how beautifully

this little plane could be handled by an expert—Mr. Stinis could make it do just about everything but sit up and give paw.

After we landed, I did feel justified in commenting that the plane seemed awfully small and light. He smilingly agreed and, to prove it, lifted the tail high above the ground with one arm. Before I left, he gave me a book of Civil Air Regulations, and told me to study the chapter called "Fundamentals of Elementary Maneuvers." This, I found to be very interesting, instructive, even amusing—peppered with illustrations of birds running for their lives when a new pilot takes to the air. It also humbled me with sentences like "A plane can fly itself better than most trainees can fly it during their first hours of instruction," to which I woe-fully agreed.

My second lesson started with the routine walk around the plane, checking screws, cables, motor, gas, oil. This time, I was entrusted to take the clamps off the ailerons and rudder, untie ropes on one wing, remove Pitot tube. While slithering into my seat, I was cautioned not to kick a hole in the fuselage; the plane, which I had taken to be metal, turned out to be made of Irish linen, painted over to look much solidier than it really was. We checked the windsock across the field, found the wind in the opposite direction from last time, and so had to take off heading the opposite way—take-offs, and landings, must be done into the wind, or upwind, to cut down groundspeed. After we were high enough, I started again on my rights and lefts, and was disappointed to find I was still making the same mistakes. I had hoped, after previous practice and rule-reading, to turn in a perfect performance but this, apparently, requires more than an hour's training. Also, I had to be reminded to look before turning, in spite of my Fundamentals book's grim warning: "A stiff neck is better than a broken neck."

Somehow, in our shouting communications, we got on the subject of stalls which I had heard of but had thoroughly misunderstood—thinking this meant to kill the motor completely while in the air. No, said Mr. Stinis, there's nothing to it and we would do one now, just to show me. "Don't be scared," he called cheerily, while I turned white behind him. He turned on the carburetor heat, cut the throttle down to 1500 rpm (considerably less power since our cruising speed was 2250 rpm), and nosed the plane up slowly. What happened: the plane lost speed, seemed to stand still and then sink in the air. To recover from this, he pushed the throttle forward to higher power, and nosed down to recover lost speed and control. Going up, naturally, takes more power than going down, and this taught me not to strain the motor by nosing up without increasing power. The motor sounds different when strained, and during the stall, it didn't seem to sound at all. This was, I must admit, a very uncomfortable feeling, but Mr. Stinis laughed at me and said I'd get used to it (luckily we only did this once that day). I learned that stalls had to be practiced not just to test my hysteria-level, but because they're an important principle in landing; when the plane is within inches of the ground, a stall levels it onto the field.

After explaining this, he asked me to find the airport—"go home." At first I could see it, but after taking the controls again, I was so busy keeping the plane level that I lost it and had to be guided back on course. He landed the plane, telling me to watch the ground, and notice how close we had to come before stalling to a landing. If it had been up to me, I would have been tempted to slant the plane down much more steeply, which would be all wrong and would have caused the plane to bounce along the strip like a ping-pong ball.

(Continued on page 148)





*What clothes does an  
elegant Frenchwoman  
bring for two weeks  
in New York?*

Madame Hélène Rochas looks rather like the heroine of a novel by Stendhal: small, pretty, and tremendously elegant, with huge blue eyes and an appealingly fragile air. Her face, somewhat pensive in repose, lights up when she is amused in a sudden, luminous smile; her voice is light and musical, with the charming, bell-like quality that the voices of some European women seem to achieve. She might appear to be hopelessly miscast as a company president, putting in a five-day week at the office—yet that's exactly what she is, and does. (*Continued on page 147*)

*Left:* Shown twice, Mme. Rochas in her short dinner dress of black mousseline de soie with a ripply panel, "très mouvant"; black velvet banding. *Right, centre:* Her short white evening dress, a cool glitter of beading—almost every inch sewn with white bugle beads. With it, Mme. Rochas wears small turquoise-and-diamond earrings.

*Right, above:* Her magnificent black-red-and-gold brocade dress and jacket with a collar and edging of black mink; and her huge, offbeat black pearl pin—she likes jewellery "un peu bizarre."

*Far right:* One of Mme. Rochas' charming day looks—an oatmeal-and-brown tweed costume consisting of a sleeveless dress and a nutria-collared jacket; with this, a coat is seldom needed.

*Below, centre:* Another short black dinner dress; this, black crêpe with a black satin underskirt. All of the above costumes are by Guy Laroche.

*Near right, below:* Her day costume of mustard-yellow wool by Nina Ricci with a sleeveless dress, panelled jacket. The round sable collar, which snaps on and off, is also worn with another Ricci costume Mme. Rochas brought—a three-piece suit of olive-green velvet for late-day and dinner.





Here, the answers—  
provided by  
Mme. Hélène Rochas,  
10th in Vogue's series of  
fashion personalities





# NOW YOU'RE TALKING

تخلوا

a Vogue report on the newest  
speed-techniques for learning  
languages the talking way

BY ROSEMARY BLACKMON

For as many years as the crow has flown, English-speaking people have been lumped with Harry Leon Wilson's Ruggles (of Red Gap) who complained that the French not only use the word "pain" for bread, but they also mispronounce it with a degree of deliberate malice unparalleled in London or the semi-barbaric Western reaches of America.

"Things," in a cliché that might perhaps be approved by the top linguists of the country, "ain't what they used to be." Now, Americans, like the French, the Chinese, the Russians, and those scrupulous academicians, the Mittel Europes, are learning to speak realistically, and in record time, all the languages just named, and a great many others. The reason—known well to a number of people, and not at all to a still larger number—is simple. Alien tongues—Hungarian, Vietnamese, Arabic, French, Spanish, the lot—are being taught now, in an increasingly gratifying chunk of the country, as human phenomena, and not as a faintly illegitimate branch of Latinized grammar. In party conversation this scheme is frequently referred to as "the Army Method"; more correctly, it is called the Audio-Lingual Method or the Guided Imitation Method. Anyone who cares to confuse it with the Actors Studio and simply say the Method may come closer to the truth than he suspects. (More on that later.)

Presently, in the hands of the Foreign Service Institute, under the aegis of the State Department, the Method works like this: Its crux is the double-teacher system, a combination of native-speaking instructor and trained scientific linguist, working together with classes of four to six students who put in roughly a forty-hour week learning any one of twenty-odd languages, including, as of now, such rarities as Visayan, which is spoken in the Cebu area of the Philippines. Plunged with slight warning into a class in Eastern Arabic, I found in progress a spirited playlet which—when I looked at the text manual shoved across to me by a fraternizing student—proved to revolve around a complicated negotiation to buy cloth from a cloth merchant, take it to the tailor, and bargain every step of the way about prices. The central character was one Sayid West, obviously an American whose native bumbling manner was fast vanishing in the sophisti-

cated milieu of the Middle East. He crumbled only when one of the more knowing students, playing the tailor, departed from the script and halted the bargaining process to call to an underling in the back room, "Is the Governor's suit ready yet?"... This nuance, needless to say, I would not have picked up from following the book; it proved so expert that the class of three and the handsome Arab who was drilling them dissolved with comic relief and let me in on the gag.

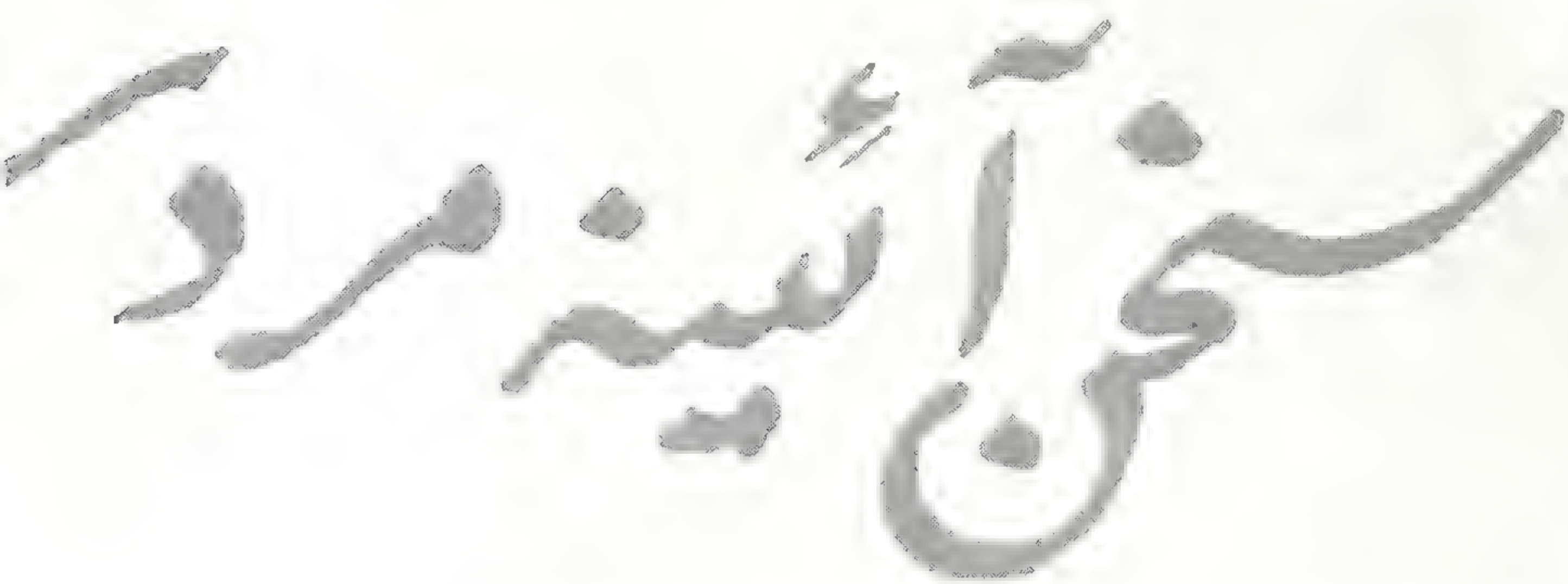
Behind this atmosphere of dramatic play lurks Serious Purpose as well as an enormous amount of dogged and fatiguing hard work. Because the Audio-Lingual method is geared to spoken language, vocabulary is taught in "frames"—that is, phrases or sentences—and no word is presented out of context. Hence, the use of dialogues and playlets which the student is required to memorize whole and verbatim. Then, guided by a native instructor, the class runs through a sort of concert session of the play with books closed; students switch rôles any number of times; and the native-speaking tutor corrects pattern, intonation, and rhythm whenever there is the slightest lapse from native sounds. At no time does he permit his normal pace to lag. When a student slows or falters, he is picked up, made to repeat phrases and sentences, and by one technique or another swept into the proper pace and rhythm of the language in hand.... There are moments when the whole thing seems to an outsider rather like Swiss folk dancing; if you miss a turn or graze an ankle, you catch up on the next round, stimulated and floated along by the figures and the music.

The same sort of drill can be done by the student working in a tape lab with recorded tapes on which a native speaker talks, then the imitating student records. When the tape is played back, errors become apparent, the student can erase, re-record, play back again, and repeat this process until he is reasonably well satisfied that he sounds "native." If he does not at first feel that he sounds "funny," he is wrong—perhaps lost.

Two sound linguistic principles are in operation here: First, slow speech is distorted speech; therefore, word-by-



"Speech is a mirror of the speaker"  
PERSIAN PROVERB



word slowness hampers both speaking and, ultimately, comprehension. Second, all words are best learned in context, patterned phrases and sentences, which through repetition—or overlearning—become instinctive. Naturally, none of this happens in three minutes flat, but when these memory drills pyramid with a combination of other drills, they lead, in a surprisingly short time, to impulse-speaking. To put it in mildly far-out terms, something outside the realm of consciousness is penetrated, and students absorb the new language in somewhat the same way a child learns to speak.

Mimicry—again what a child does in the process of bursting into talk—looms large in the Method. Actors (Studio and otherwise) and people who have the quick intuitive ear that makes good mimics usually take to languages sooner than others, although they may have difficulty sorting out technical details in the later stages of learning. (It's rather intriguing to note on this point that C. P. Snow's racked and dashing character, Roy Calvert, the linguist in his Cambridge complex, was a brilliant mimic, able to duplicate exactly the telephone voices of his distinguished colleagues, to mimic admirably in a few minutes' time the "difficult squashed vowel sounds" of Portuguese.)

At about this point in any discussion of the Method, ingenuous cries are apt to go up on the charms and miracles of learning a language with "no grammar" involved. Nothing could be farther from the truth; however, grammar is defined not as a set of rules for "correct" speaking, but as the description of how a language works. To attempt a detailed explanation of how grammar figures in Method courses would at this point be an egregious error. Certainly, though, something must be said on the subject of linguistic science and the rôle of the scientific linguist in language training.

Linguistic science in America—which, in this newly strategic field, leads the world—developed from cultural anthropology, specifically from the work of that multiple colossus, Franz Boas, in recording the unwritten language of the Kwakiutl Indians during the 1890's. Working with informants who knew some English, he painstakingly recorded what he heard, then classified and arranged the material until he was able to discern the bones of the language. Other anthropologists, notably Edward Sapir of Yale, pursued this system with other unwritten languages. One of their most illuminating experiences was the first-hand realization that other languages do not work the way Indo-European languages work. Patterns, intonation, and rhythm are different, and thought—or perhaps more accurately—point of view differs. In English, for example, we lay great stress on singular and plural and on opposites—for or against, black or white, good and bad, real and unreal. In many other languages, written and unwritten, these distinctions barely exist. Japanese has no singular and plural system; Arabic has some curious compromises. And so on. "Any language," re-

marked one of the State Department experts, "represents just one analysis of reality."

Beginning with Boas, scholars, especially those with some knowledge of the comparative study of Indo-European languages, concentrated more and more on applying the techniques of scientific investigation to language as a phenomenon of human behaviour. Their objectives, in each case, were to describe the structure of a given language and to explain that structure in terms of historical facts about the language or of related languages. Compressed to "instant" size, this involves sorting out the distinctive sounds or phonemes (sounds that govern meaning) from the non-distinctive sounds or phonemes (which are automatic and do not govern meaning); contrast is the thing to watch. It involves determining the degrees of loudness and softness, the rise and fall of pitch. For all of this, the linguist, because he is a scientist, divests himself of previous concepts, ignoring the features of his own language and proceeding only on the basis of what can be proved.

For some time after Boas, and even Sapir, this mesmerizing pursuit remained largely the province of anthropologists, with the very gradual development of a small bailiwick where avant-garde language scholars—many of them associated with the American Council of Learned Societies—lent an occasional ear to the possibility of teaching languages by a system based on scientific linguistics. And that's how the Method was born.

This moment in its history gets its special glow from the fact that what was once experimental work is now a proven success. Its worth can be measured; its fame is spreading, in the impulsive words of one authority, "like wildfire."

At the language school of the Foreign Institute in Washington, twenty-three languages are being taught simultaneously from nine to four every day. Courses range, at this intensive pace, from four to eight months for French; about twenty-four months for Chinese, Japanese, and Arabic; ten to sixteen for Hindi, Hungarian, and Modern Greek; and the goal—practical speaking and reading—is the same for all. Classes for part-time State Department students who want to learn French, Italian, Spanish, or Russian, are held in the morning from half-past seven to nine o'clock, and there are more applicants than the staff can handle. Although at least one Congressman has referred to the school's "plush quarters," the fact is that it is housed in an ex-garage in Arlington, with cylindrical cement pillars flaring up in unexpected places. In the crowded cafeteria egg-salad sandwiches and Eskimo pies compete with hot soup and apple pie. The colour scheme involves two shades of Army green, which I recognized from a previous experience with this décor at Camp Kilmer, and the atmosphere has the steady, regular, pounding pulse of Work. Among the linguists a triumphant note of "pioneers, O pioneers" sounds through the obvious rigours; they are the people who have made the Method work and work so well that now the national demand for scientific linguists is greater than the supply. "Fifteen years ago," said a member of this determined breed, "linguistics was a dirty word, and you were urged to teach Latin to make a living."

Naturally, the major aim of the State Department school is stockpiling language skills (or reviving skills that have declined or perished) in the interests of providing effective Foreign Service personnel for the rapidly increasing number of overseas posts maintained by the U.S. The school is therefore open only to Government people. It is probably the most exciting—in fact, stirring—place to see the Audio-Lingual Method in operation.

What happens elsewhere, at the moment mainly in colleges and universities, is, however, ex- (Continued on page 151)



# U.S. sun-flash —short wave from Australia

Australia is the scene of these photographs, where, as you read, summer is in high gear, and the down-under shore teeming with surf-racers, sun-tanners and a new year's worth of beach looks. Like tennis players, superb beaches abound in Australia: Sydney, for example, is profiled with one magnificent beach after another—white sand, rocks stacked any which way, like so many chocolate brownies, and a rolling, swimmer's surf—minutes away from the centre of town. And that point of space—spang in the middle of downtown Sydney—is where Vogue's eight-page tour of new sun-country, and new sun-country dressing gets underway.

*Near right:* As in fashion (and as out of context) as it's possible for a beach look to be—one of the leggy little dresses that are making sun-country news in 1961. Here it's shown in Sydney's Martin Place—emotional worlds away from surf and sand, but in reality, less than twenty minutes from Bondi Beach. Mauve and white beach dress, by Sacony, of Dacron and cotton (a Reeves fabric); about \$18. At Best & Co.; Wanamaker's, Phila.; Roos-Atkins.

*Far right:* Big splashy cotton stripes around a dress that makes quite a splash in any surf cast of country—spare, bone-simple, and about as prophetic a flash of beach news as you'll run across this year. By Jacques Heim, for S. Augstein; about \$20. At Bonwit Teller; Dayton's; Neiman-Marcus; Roos-Atkins. (The hats: part of Australian schoolgirls' uniforms—the border colours, in this case, are as significant as the stripes on an old school tie.)











Bikinis are more or less sandlocked in Australia: the surf is rollicky—for serious swimmers in serious bathing suits. (Serious, as in maillot; more earnestly alluring than this it's hardly possible to be.) Bearing the new maillot-tidings on surf boards here: a team of lifesavers at Bilgola Beach near Sydney. *Above:* Lime-green maillot with white jacquard-flowers on either side of the smooth wide midriff. By Jantzen, of knitted elasticized acetate-and-cotton (Beaunit fabric); \$15. Bloomingdale's; Famous-Barr. *Below:* Maillot plaided in a Siamese-brilliance of colour. By Roxanne, of acetate woven with Lastex; about \$25. This, at Altman's; Hutzler's. To keep a tan on its toes: Charles of the Ritz Sun Bronze. *Right:* Bright orange bathing suit, not strictly a maillot—the straps are wider, for one thing, and the legs leggier (facts to keep in mind if you've feared to tread maillot-waters before). By Rose Marie Reid, in ribbed Helanca of Du Pont nylon; about \$35. At Lord & Taylor; Frost Bros.; I. Magnin.



What's up  
with  
maillots  
down under













## Pants-looks— taking silk

Among the ways that pants are achieving international (and inter-seasonal) citizenship: in silk, in blooming-silk colours. Sydney Harbour—with its curious and charming mixture of houses, sailboats, merchant ships, and gangling office buildings—is the background here; it might easily be the New York skyline, and the pants at home on a city terrace. *Far left:* Aboard H.M.A.S. “Melbourne,” streak-of-mauve pants with a soft little top in the same shade of flattery. By Evan-Picone, in grainy silk. Top about \$27; pants about \$25; Altman’s; Julius Garfinckel; Gus Mayer; Neiman-Marcus. Lipstick in character: Dorothy Gray Strawberry Parfait. *Directly left:* Bright orange pants with the engaging news of a Ruby Keeler flare on the way down. In the same textured silk, a long loose put-over, the colour of polished brass. By Ellen Brooke. Put-over about \$35; pants about \$35. Henri Bendel; Hudson’s; I. Magnin.





## Beach news in small amounts

Two sure things going here: bikinis and bikini covers—leggy little dresses that are, in themselves, some of the most dashing beach news around. *Above:* White cotton eyelet and a flick of ruffles—a look that scores its greatest success not, surprisingly, among ingénues: a spare, elegant figure counts more than big blue eyes here. About \$20. *Right:* Yellow cardigan dress, white around the edges. In poplin of Avron and Arnel; about \$18. Dress and bikini in junior sizes, by Mr. Mort Sportswear. At Saks Fifth Avenue; Jenny's; Goldwaters; Frederick & Nelson.







*Left:* Hooded put-over of a dress, to put over the bikini below (or not—this new crop of beach dress has a fashion-life of its own in the offing). *Below:* In the same blue-and-white knitted cotton as the dress above—but much less of it—a bikini with adjustable halter-strings. Dress and bikini, by White Stag; each about \$15. Lord & Taylor; Rich's; Burdine's. Sunglasses by May for White Stag. Background for gold-prospecting here: Launching Place, near Melbourne. (The prospects aren't as unlikely as the gear—picks, shovels, and pans are part of the Australian mining past now.)







More of the new leggy little beach dresses—these, to wear with bare sandals (flat or almost) for more legginess. *Right:* The Chinese *cheongsan*—sliv-ery, side-slitted, sunscaped here and printed with long-stemmed black and red flowers on white Supima cotton; Cranston wrinkle-resistant finish. By Cabana, about \$35, at Lord & Taylor; I. Magnin. The sandals by Capezio. *Below:* Bermuda-length culottes of pleated white Arnel sharkskin, topped by a miniature smock—a lime green cotton print. Both by Catalina; culottes about \$11, yoked smock about \$6. At Best & Co.; The May Co., Los Angeles.

Dresses that make beach accessories out of legs





*Above:* Brief Irish linen beach dress with a news bonus in the one-shoulder coverage. Its bright stripes (mostly turquoise and citron) get their slant from bias cutting. By Claret, of Irish Looms fabric, about \$23. Bamboo bracelets by Van S. Both: De Pinna. Dress also at Harzfeld's. Yellow Bernardo sandals.

*Right:* Beach pair that could also go golfing: a short, swingy, pleated skirt, bright lilac, with a multicolour put-over shirt of cotton, partly lilac. By Muriel Ryan in junior sizes; skirt, Everglaze Bancare cotton (Wm. Simpson fabric), \$9; shirt, \$8. Best & Co.; Woodward & Lothrop. Capezio sandals.





Starting here, a line-up of now-and-future dresses, and this message: it makes good sense to collect them now. All are ready in the shops; all are good fashions at good prices. (the woman who spurns them now may hate herself in June for not plunging). All, good as money in the bank for this year's two summers—south and north.

1. Pink dress of Dacron and cotton with narrow top, rounded skirt, laced at the waist in white piqué string. By Tanner, of Cohama fabric; about \$25 at Rosette Pennington and Hutzler's.

2. Hot-pink roughed silk dress in two pieces, belted together. By Sloat; the top, \$35; skirt \$30. At Bergdorf Goodman; Woodward & Lothrop.

3. Cherry-red linen dress, rickracked in black at the neck, waist, sides. By Vera Maxwell, of Moygashel linen; about \$65. Miss Bergdorf of Bergdorf Goodman; Hudson's.

4. Overblouse and skirt of striped Arnel jersey—red, blue, yellow, on white. By Sacony; top, about \$10; skirt, about \$5. Altman's; Roos-Atkins.

Ready now:

18 dresses with

2 futures



1

2

3

4



5. Espresso-brown dress of Dacron and linen, pear-shaped by pleats at front of skirt. By Junior Sophisticates; about \$60 at Bonwit Teller; I. Magnin.  
6. Irish linen sheath with bangle collar, bow ties, softly plaided in beiges and white. By Har-may, of William Ewart fabric; about \$45 at Miss Bergdorf of Bergdorf Goodman; I. Magnin.

7. Dress with loose back panel that ties down around the waist. This, in yellow and orange, going in circles on cool white silk. By Cabana, of Maxwell fabric; about \$35 at Bloomingdale's; Jenny's.  
8. Silk surah dress in melon and white with a built-in sash, blousiness at back, a two-piece look. By Flowerfield; \$65 at Henri Bendel; Martha Weathered.  
9. Brown and white dress of Estron acetate in two pieces, meridianed by tucks in the overblouse, pleats in the skirt. By Flowerfield; \$50 at Henri Bendel; Martha Weathered.



E. Maril



10. Anywhere-dress of cool Italian silk printed in blue abstractions, with easy top, full skirt, long cash. By Tina Leser; about \$80 at Bonwit Teller; Montaldo's. 11. Yachtable outfit: white sleeveless dress, bright blue cashmere cardigan banded in red and white. By Vera Stewart, of Arnel sharkskin; about \$155 at Bergdorf Goodman; I. Magnin.

12. Pull-over top and fluted skirt of knitted Arnel, cotton, and nylon, in hyacinth colour. By Haymaker, of Princeton fabric; about \$30. Bloomingdale's; Wanamaker's, Phila. 13. Two-piece looking (but isn't) dress of Dacron and Avron—pale blue to the hips, then white. The chiffon smoking, also blue. By B. H. Wragge; about \$65 at Bonwit Teller; I. Magnin.



10

11

12

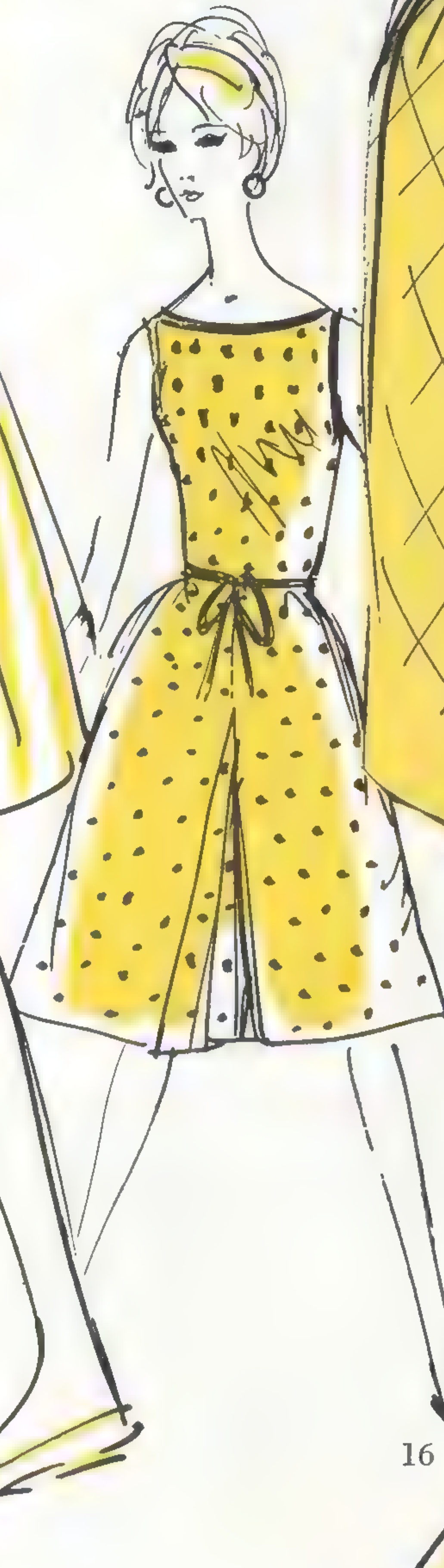
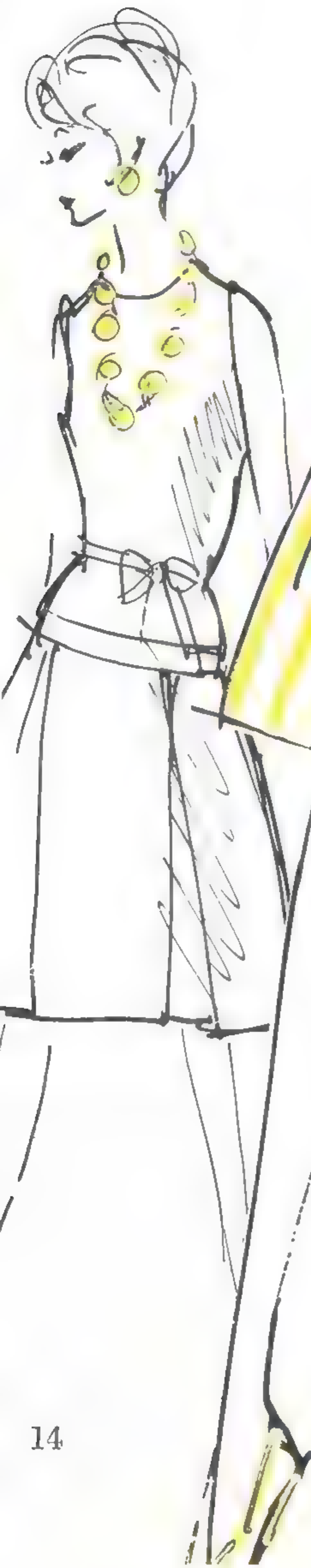
13

18 dresses with 2 futures



14. Tennis-anyone-looking dress of white Arnel shark-skin with long top, bowed sash, and box-pleated skirt. By Nantucket Naturals. \$30 at De Pinna. Carson Pirie Scott. 15. Pull-over and skirt of white Arnel jersey, sunrayed in yellow stripes. By Mr. Mort Sports-wear, in junior sizes; top, about \$6; skirt, about \$12. At Lord & Taylor; Joseph Magnin. 16. Culotte dress of bright yellow Irish linen, dotted in black - this, for activated summer-times. By Robert Sloan, of Irish Looms linen; about \$35. Miss Bergdorf of Bergdorf Goodman; Sakowitz.

17. Yellow diamond-knitted dress of Orlon Cantreze, sleeveless, scarfable. By Lawrence Knitwear; yarn textured by Tycora. \$40 at Saks Fifth Avenue. 18. Three-part costume of mustard-yellow Irish linen: cardigan, over-blouse, box-pleated skirt. By Claret; of Irish Looms linen. \$45. Saks Fifth Ave.



E. Maral



# VOGUE PATTERNS

## The new silk narrows, inked in black and white

Slivery silks, to make in black and white—to wear at *least* an inch shorter than you'd have worn them last autumn.

*Right:* A narrow free-falling bodice plummets past the waist to a smooth junction with an equally narrow skirt. Here, inky coin dots jotted on white; it might also be made in black jersey or black crêpe. Vogue Pattern 5159, of William Skinner silk surah. John Frederics hat. Suède gloves by Viola Weinberger at Bergdorf Goodman. Shoes: Bally of Switzerland.

*Far right:* Sleeveless sliver dress, worn in the lee of a waist-long back-buttoning jacket. The dress, white scribbles on black, the top in black on white; for a sunny spring alternative both could be made in lemon-yellow tweed with the back buttons in black. Vogue Pattern 4166 of Abraham silk surah. Black sombrero by Emme. Necklace by Marvella, at Bonwit Teller. Mademoiselle shoes. Monkey fur rug—also black and white—by Monsieur K. Other views, sizes, yardages on page 54.

VOGUE PATTERN 5159









# 1961: THIS THE

that cancer research finds  
the cause of cancer

There is the tremendous possibility, but perhaps not the probability, that the cause of cancer may be found particularly in either of two research directions—in virology and immunology. On the other hand, there is the possibility that the cause may be found through some unexpected idea in a fresh area for exploration. By April 1, 1961, about \$85,000,000 will have gone to cancer research, spread by the American Cancer Society, which, this year alone, will help in the support of research by 1,300 key investigators, plus some thousands of technicians, all of them working in 172 hospitals, other institutions, and universities. Now, over \$200,000,000 is being spent on cancer research, much of it from the Federal Government. In fact, the present attack on cancer research is the most expensive single undertaking in medical history; practically every branch of science now is in the act—some of the scientists doing basic research in chemistry and biology discovering important factors about the fundamental unit of life, the cell. And the cell is where cancer begins.

Cancer researchers, working on the viruses, believe that viruses may induce some types of cancer in man; certain viruses are known to induce some plant and animal malignancies. So far at the Sloan-Kettering Institute some ten viruses have been linked with human cancers. If human cancer, in some cases, is caused by a virus, then prevention, using the body's natural resistance mechanism, might be attempted through immunology, in fact, through a vaccine.

While the world waits for the known cause or causes of cancer, other research than that on causation is going on in chemotherapy, the everlasting search for drugs to stop or even slow down tumour growth. In the careful, hesitant words of the American Cancer Society: "Compounds are presently being tested at the rate of 50,000 annually for anticancer activity. Twenty or more of more than 100,000 drugs so far tested are of temporary benefit to cancer patients, and it is beginning to appear that under certain limited conditions one or more of these compounds may at times be capable of inducing a cure of the human disease."

1961 may be the year.



# MAY BE YEAR

that intelligent life is  
found beyond the earth

Ceaselessly, an eighty-five-foot radio telescope had listened in on the universe, its technicians hoping to hear sounds that might be interpreted later as signs that intelligent life exists on other planets, other stars. To hunt for such life was the work of the men on Project Ozma. It was called Ozma after "the queen of the imaginary land of Oz—a place very far away, difficult to reach, and populated by exotic beings."

Nobody knows more about Project Ozma than Otto Struve, director of the National Astronomy Observatory at Green Bank, West Virginia, where tending the enormous Universal Ears was part of the Observatory's duties. Now that the Ozma work at Green Bank, always a Project limited in time, has stopped, other scientists in other parts of the world hope to go on searching for intelligent life beyond earth. In the magazine, *Physics Today*, Dr. Struve wrote this about Ozma: "The hypothesis of the existence of intelligent life beyond the earth is almost as old as astronomy itself. . . . My own work in astrophysics had long ago convinced me that the number of solar-type stars associated with planets must be very large. I estimate that approximately 50 billion stars in the Milky Way alone possess planets. The total number of planets throughout the observable part of the universe must then be of the order of  $10^{20}$  or  $10^{21}$ . Our answer to the question 'Are there planets in the universe outside the solar system?' must be decidedly yes.

"The question whether any of these planets are capable of supporting *some* form of life can not be answered by astronomers alone, but the physical conditions of a planet revolving around a solar-type star at a distance from it of one or two astronomical units must be similar throughout the universe. The astronomers have also shown that the intervals of time during which a solar-type star remains essentially at a constant surface temperature and at a constant size is of the order of approximately ten billion years. Biologists conclude then that these intervals are sufficient to permit living organisms to develop on the planets. The answer to this second question is probably yes.

"It is, of course, impossible to give a decisive answer to the question 'Are there *intelligent* living beings on any

of the many billions of planets?' Opinions may differ. An intrinsically improbable single event may become highly probable if the number of events is very great. If the probability of finding intelligent life on one planet at a given time is substantially greater than  $10^{-10}$ , then it is probable that a good many of the billions of planets in the Milky Way support intelligent forms of life. To me this conclusion is of great philosophical interest. I believe that science has reached the point where it is necessary to take into account the action of intelligent beings, in addition to the action of the classical laws of physics. The physical properties of the earth have already been drastically changed as a result of human action. The earth is enveloped by radio waves of different frequencies which would be observable from distant points in the Milky Way. There are other phenomena, such as the explosion of atomic bombs, which, if observed from a distance of several light years, could not be explained by the customary application of the laws of physics. This constitutes a drastic and a challenging departure from the past. We have always been able to treat separately what might be described as natural phenomena and phenomena produced by actions of men. The two now begin to overlap and we must readjust our thinking.

"As I have stated, the probability of observing radio signals from intelligent beings on one of the two or three solar-type stars at distances of the order of ten light years is almost zero. Why then was the experiment performed at Green Bank?

(a) The receivers for this work require special and novel features. . . . The development of such receivers should be of value to all radio astronomers.

(b) Experience gained in making the observations will be of value. . .

(c) The receivers are also intended [to measure] the polarization of certain radio sources, such as Cassiopeia A.

(d) The same receivers are used to observe flare stars. . .

(e) There is every reason to believe that the Ozma experiment will ultimately yield positive results when the accessible sample of solar-type stars is sufficiently large."

Will 1961 be the year?



# VOGUE'S FASHIONS *in* LIVING





# plastics

## DEMANDED, DESIRABLE, EVERYWHERE

The first commercial plastic went into a billiard ball. Inspired by some collodion that had happily spilled out and hardened on the shelf of his medicine cupboard, John Wesley Hyatt, a young printer in Albany, invented celluloid in 1868. He won a \$10,000 prize for coming up with a satisfactory material to replace the scarce ivory then used for billiard balls, and had the honour of discovering the first plastic. The next plastic did not turn up until 1909—the phenolic called Bakelite, which soon found itself twirling on Edison phonograph records.

Where plastics are going, and going strong, today is everywhere. Into architecture, freeing the architect of the restrictions imposed so long by other materials, making it clear, suddenly, that there is no reason why houses *have* to be rectilinear and windows *have* to be framed squares. (For the U.S. Pavilion at the Moscow exposition, George Nelson designed a series of plastic umbrellas set on slender columns; for the U.S. Pavilion at the Brussels World's Fair, Edward Stone covered a lacy metal skeleton with plastic skin. Both pavilions enhanced the American reputation for engineering ingenuity.) Plastics are going into industry, where plastic parts are cutting costs, adding efficiency, adding new products. Into startling lighting: see the illuminated transparent chair on the next page. Into the kitchen, not only for mixing bowls and icebox dishes; Seabrook Farms and Sara Lee frozen foods, for example, come sometimes with sauces in clear, laminated plastic envelopes, heat-sealed and leakproof, to be plunged into boiling water.

On the next four pages, forty ways plastics are making life less complicated and more beautiful are shown. To the right: Vogue's list of the plastics in living.

**The Fireworks,** opposite, celebrate the plastics explosion. The crumpled translucence coming down from the top: Du Pont's Mylar polyester film, so tough only a muscle man can easily tear it; its strength and temperature resistance made the "boil-in-the-bag" packaging of frozen foods possible. The diffused snowball under Mylar is made up of milled glass fibres, used, for their tensile strength, as plastic fillings and reinforcements. So are the chopped glass fibres, right, and the jet streaks (in the lower right-hand corner) of strands of glass filaments. The pretty red, white, and blue piles of pellets are chopped Plexiglas, ready to be softened and moulded. Enlarged 800,000,000 times their actual size, the four black balls are the symbol for the way chemists believe atoms are grouped and bonded into molecules, rearranged and controlled by man, to give plastics their wizardry.

### A SHORT PLASTICS VOCABULARY

A plastic is a material produced by synthesis from natural resources, including water, air, coal, cotton, salt, natural gas; a plastic can be moulded by flow at some stage of its fabrication.

There are two branches of plastics, thermosets and thermoplastics. Thermoplastics, even after fabrication, can be repeatedly softened by heat and hardened by cooling, much as a cake of ice will melt in the sun, refreeze in the cold. Therefore, they should never be exposed to extreme heat. Unlike thermoplastics, thermosets once moulded can never be melted down; which is why plates, for example, are made of melamine. Below: names of some of the important plastics, each with their own special virtues.

#### THERMOPLASTICS

ABS  
ACRYLIC  
NYLON  
POLYETHYLENE  
POLYPROPYLENE  
POLYSTYRENE  
VINYL

#### THERMOSETS

EPOXY  
MELAMINE  
PHENOLIC  
POLYESTER  
UREA



# PLASTICS—DEMANDED,

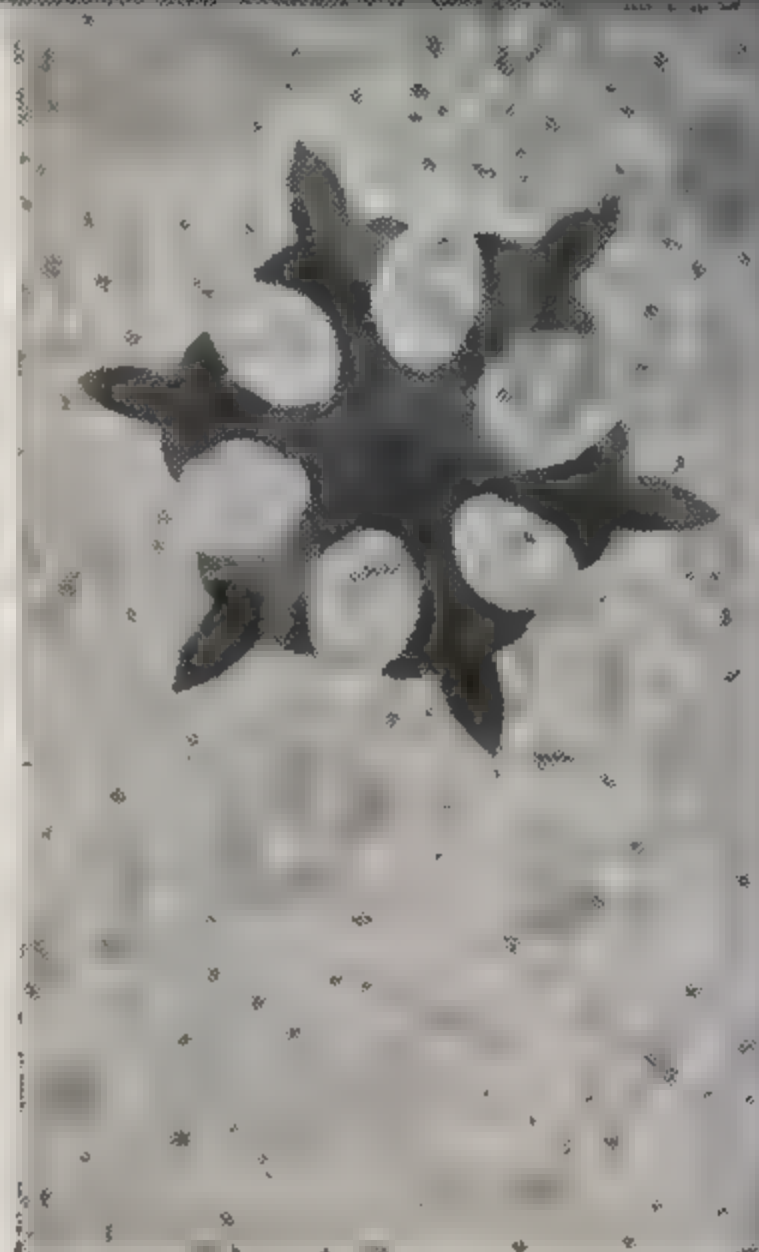
1



THE EASY CHAIR THAT LOOKS AS IF IT ISN'T THERE IS ACRYLIC CLEAR THROUGH.

INLAID VINYL, MEANT FOR THE FLOOR.

2



RIGHT, CHAIR WITH THE LIGHT TOUCH—PLUGGED IN, IT GLOWS ALL OVER: MOULDED OUT OF ONE PIECE OF CLEAR ACRYLIC.

3

LEFT, CRUDE OIL: THE STARTING POINT FOR MANY PLASTICS.

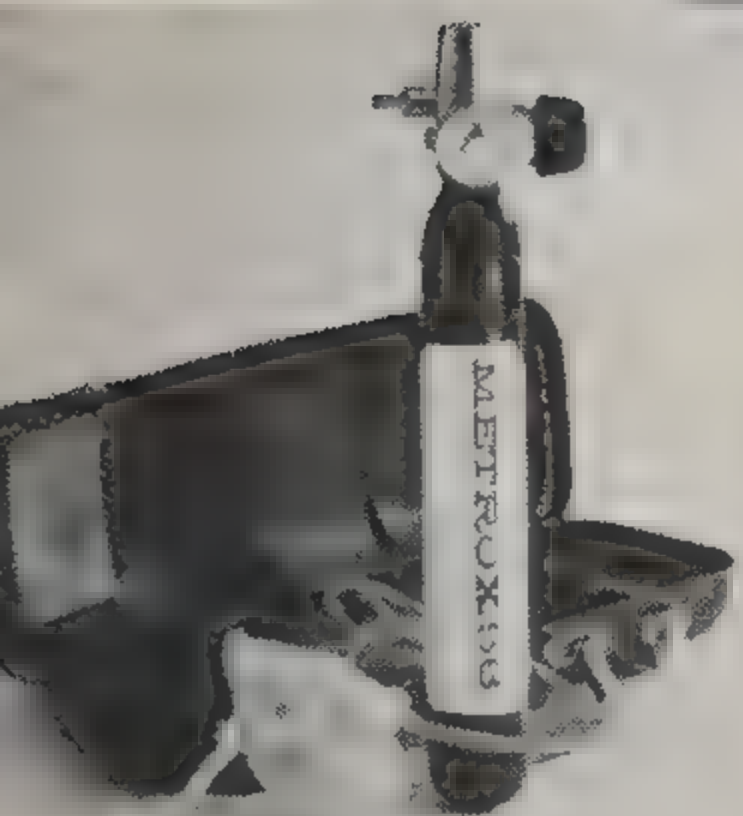
4

BELOW, NEVER-WILT BOSTON FERN, MADE OF GREEN POLYETHYLENE.

5



6



LEFT, 5-POUND PORTABLE OXYGEN TANK WITH POLYETHYLENE MASK AND HOSE.

BELOW, WHITE "BROCADE" FOR WALL OR CHAIR, VINYL COATED, IT BREATHES.

7





# DESIRABLE, EVERYWHERE

8

LIGHT-DIFFUSING GRIDS:  
LEFT, MOULDED VINYL; CEN-  
TRE, POLYSTYRENE; RIGHT,  
VINYL TUBES EMBEDDED  
IN POLYESTER.

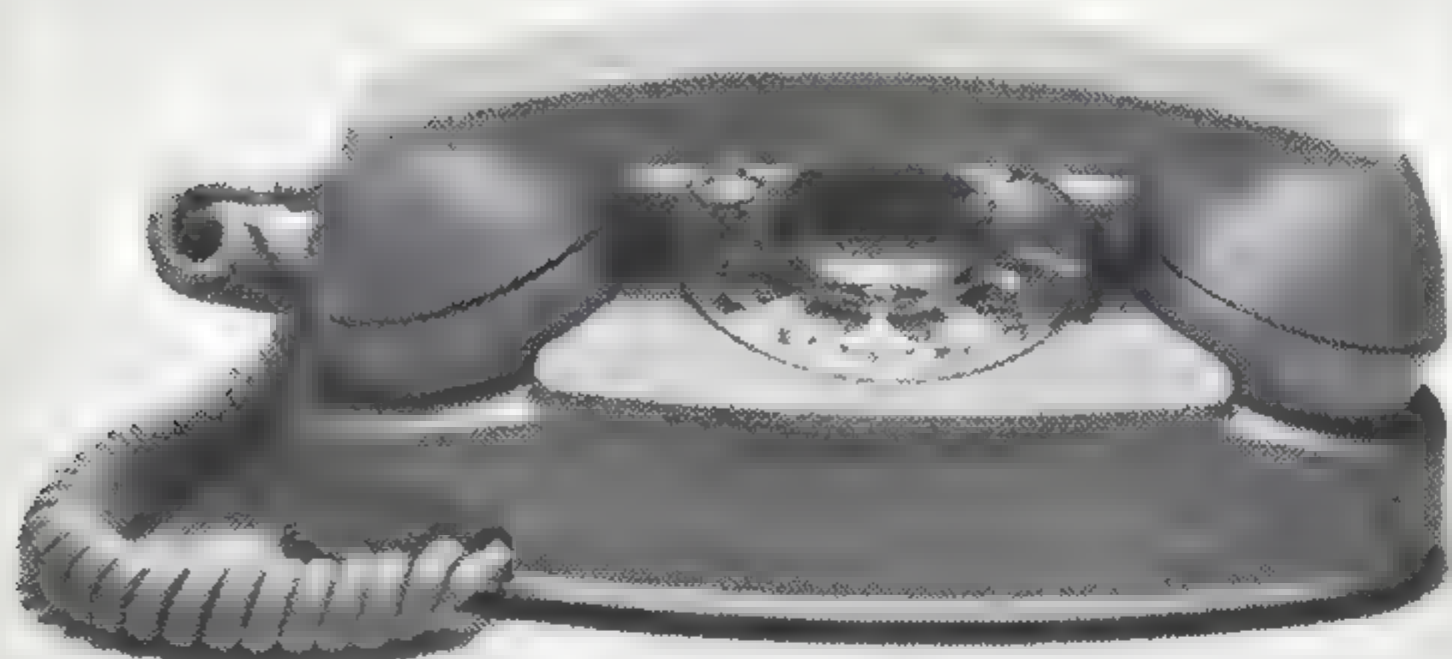


15

LEFT, TIRELESS HINGE OF  
POLYPROPYLENE, CAN BE  
FLEXED A MILLION TIMES  
WITHOUT BREAKING DOWN.

## HOW THE CHEMISTS ARE MAKING LIFE EASIER NOW FOR EVERYONE

9



"PRINCESS," THE PHONE THAT  
LIGHTS WHEN THE RECEIVER'S  
PICKED UP; A PLASTIC, CALLED ABS.

LEFT, NYLON WHEELS AND GEARS.

BELOW, UNBREAKABLE "PORCE-  
LAIN": MELAMINE CUP, SAUCER.

10



11



LEFT, POLYVINYL CHLO-  
RIDE TUBES, LOOKING  
LIKE PLASTIC SPAGHETTI.

BELOW, WOOD-AND-IRON  
CHAIRSIDE TABLE WITH  
A PLASTIC OVERCOAT.

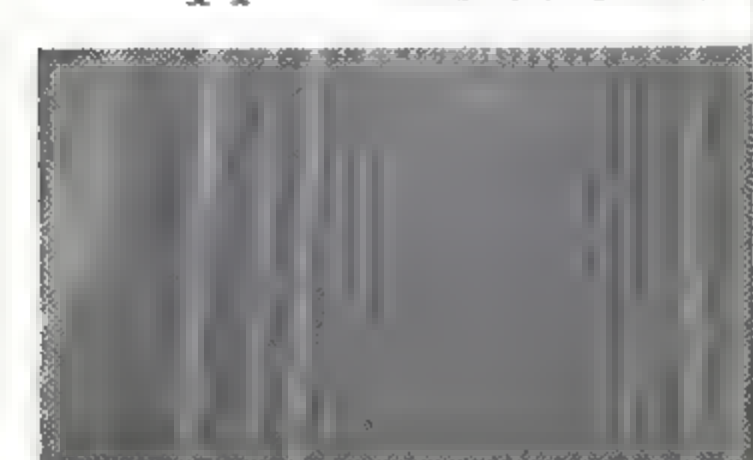
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12



BELOW, MOIRE, IN  
AN IMPERISHABLE  
VINYL TO COVER  
A WALL OR CHAIR.

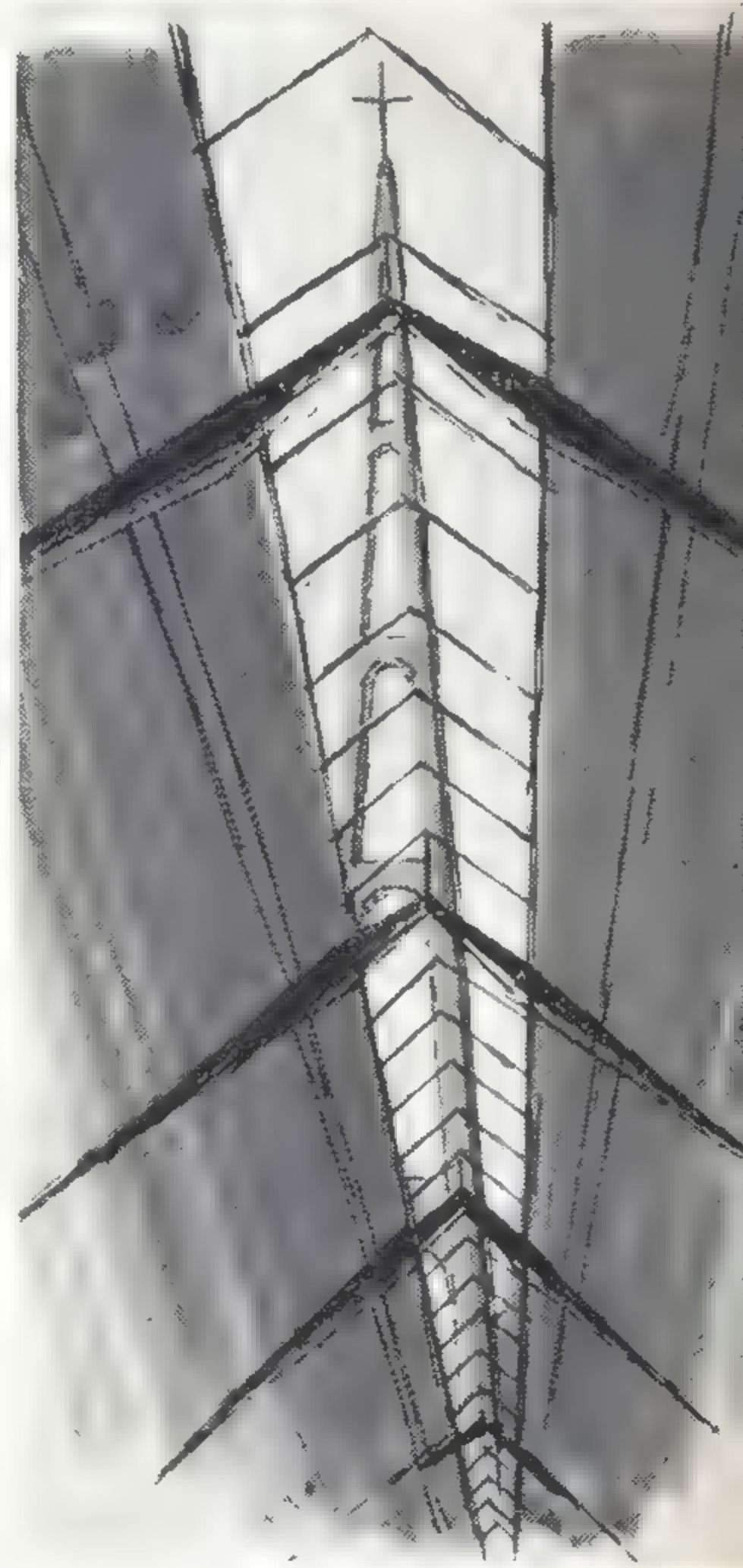
14



GRIGSBY

1. The clear comfort of Laverne's "invisible" chair comes from a special formulation of acrylic that the Laverne people call Enreval. Unlike glass, Enreval has the remarkable faculty of being cool to the touch in hot weather, warm in cold. Moulded in two pieces, impervious to weather, the chair can stay outdoors all year. . . . 2. Vinyl inlaid like marble, Congoleum-Nairn's "Showcase" flooring; it has the marble look, none of its drawbacks. . . . 3. The chair with a glow on is Laverne's luminous reading chair, moulded of Enreval. Plugged in, it gives enough light for comfortable reading, can be a glare-free bright spot in a dark room. Sidelight for the chair here: a dress of blue textured silk; by Norman Wiatt, about \$35, at Lord & Taylor; Harzfeld's. . . . 4. The test tube of crude oil is included because it is the basic material from which many plastics are processed. . . . 5. Polyethylene fernery, here arranged by Judith Garden, can be rearranged, washed, kept dewy-looking indefinitely. . . . 6. A plastic lifesaver, Metrox 56, is a portable oxygen tank for the house—it has obvious emergency virtues in cases of heart attack, in general, is handy as a pepper-upper. The translucent polyethylene mask and hose were designed by an Air Force flight surgeon. . . . 7. "Prado," General Tire & Rubber's Boltaflex for wall or chair, has a fabric base, impregnated with vinyl, and a convincing brocade texture; it breathes. . . . 8. New plastic light diffusers control light, pattern it, prettily mask its source; the milk-white polystyrene honeycomb in the centre has been moulded into a luminous grille called "Infinilite" by Integrated Ceilings & Grilleworks; the vinyl grid on the left is Cirvac Plastics' "Circl-grid," has thick and thin portions to give the light design; on the right, another

light-diffusing panel, vinyl tubing embedded in clear polyester, is an experiment by the designer Dimiter Stoyanoff. . . . 9. Western Electric's new "Princess" telephone body is moulded of Borg-Warner's "Cyclocac," an ABS plastic chosen for telephone duty because of its combination of strength and near-weightlessness. . . . 10. Nylon wheels and gears are sturdy aids to heavy industry, last longer, cost less than metal. . . . 11. Lucent's melamine cup and saucer has the translucence of good porcelain, can be handled without care. . . . 12. Jessall Plastics' polyvinyl chloride Strip-a-Tubes house wiring systems, pipe liquids or gases to their destinations. . . . 13. The Knoll Associates redwood-topped, iron-based table has had a plastic coat to add to its life, subtract from its maintenance requirements. . . . 14. A plastic "moire," washable and tough for a wall, by Vinyl Wall of Monsanto's Ultron vinyl. . . . 15. A hinge of polypropylene might outlive the door it flexes. . . . 16. The ridge of Grace Church in Massapequa, Long Island, designed by Slater & Chait, is a transparent Plexiglas skylight, embedded with coloured Plexiglas, which is structurally less brittle than glass. . . . 17. One strong finger can lift Herman Miller's sturdy new Eames plastic shell chair, designed originally for La Fonda del Sol, the New York restaurant. . . . 18. Dino-Wood, a Videne film by Di-Noc, is grained like wood and, like wood, could panel a room. . . . 19. A floor or garden walk tile called Cipco—pebbles embedded in polyester—has a no-skid surface, wet or dry, and feels underfoot like a rug. . . . 20. Plexiglas bubble domes, shown in the sketch below, top a tropical pavilion, designed by the architect Edward Slater; moulded in one piece with a diameter up to nine feet, these domes could roof a year-round garden room. (Continued next page)



16

TRANSPARENT PLEXIGLAS  
CHURCH SKYLIGHT, EM-  
BEDDED WITH BITS OF COLO-  
URED PLEXIGLAS: FOR  
"STAINED GLASS" LIGHTING.

NEW EAMES SHELL CHAIR,  
MOULDED OF FIBERGLAS-  
REINFORCED POLYESTER; IN-  
SIDE UPHOLSTERY: TWEEDY  
MIX OF WOOL AND NYLON.

17



BELOW, POLYESTER SHEET  
THAT LOOKS LIKE WOOD.

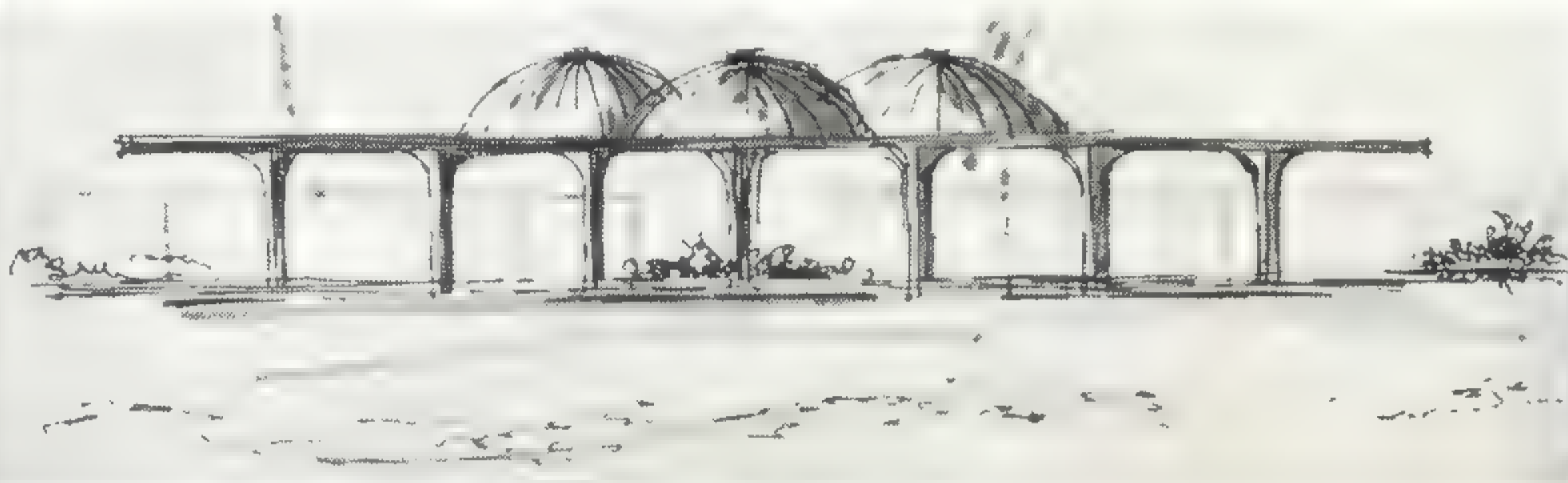
18



LEFT, THREE GREAT, BLUE PLEXIGLAS BUB-  
BLE DOMES TO LIGHT A TROPICAL PAVILION.

BELOW, FOR A WALK OR A WALL: WHITE  
PEBBLES EMBEDDED IN CLEAR POLYESTER.

19

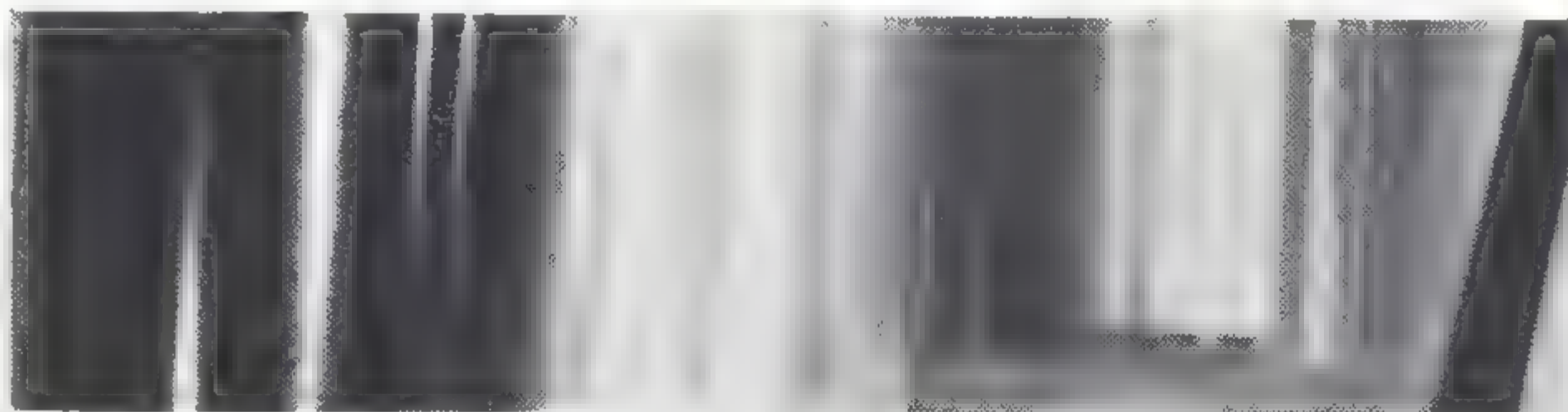


SKETCHES BY HEILEMANN

20



21



ABOVE, PLASTIC WRAPPINGS, FROM TISSUE-THIN TO BLOTTER THICK.

BELOW, ACRYLIC SHEETS FOR PREFABRICATED ROOFING.

LEFT, FOR CURTAINS AND ROOM DIVIDERS BEADS OF MOULDED STYRENE, CLEAR AS A FRESH RAINDROP.

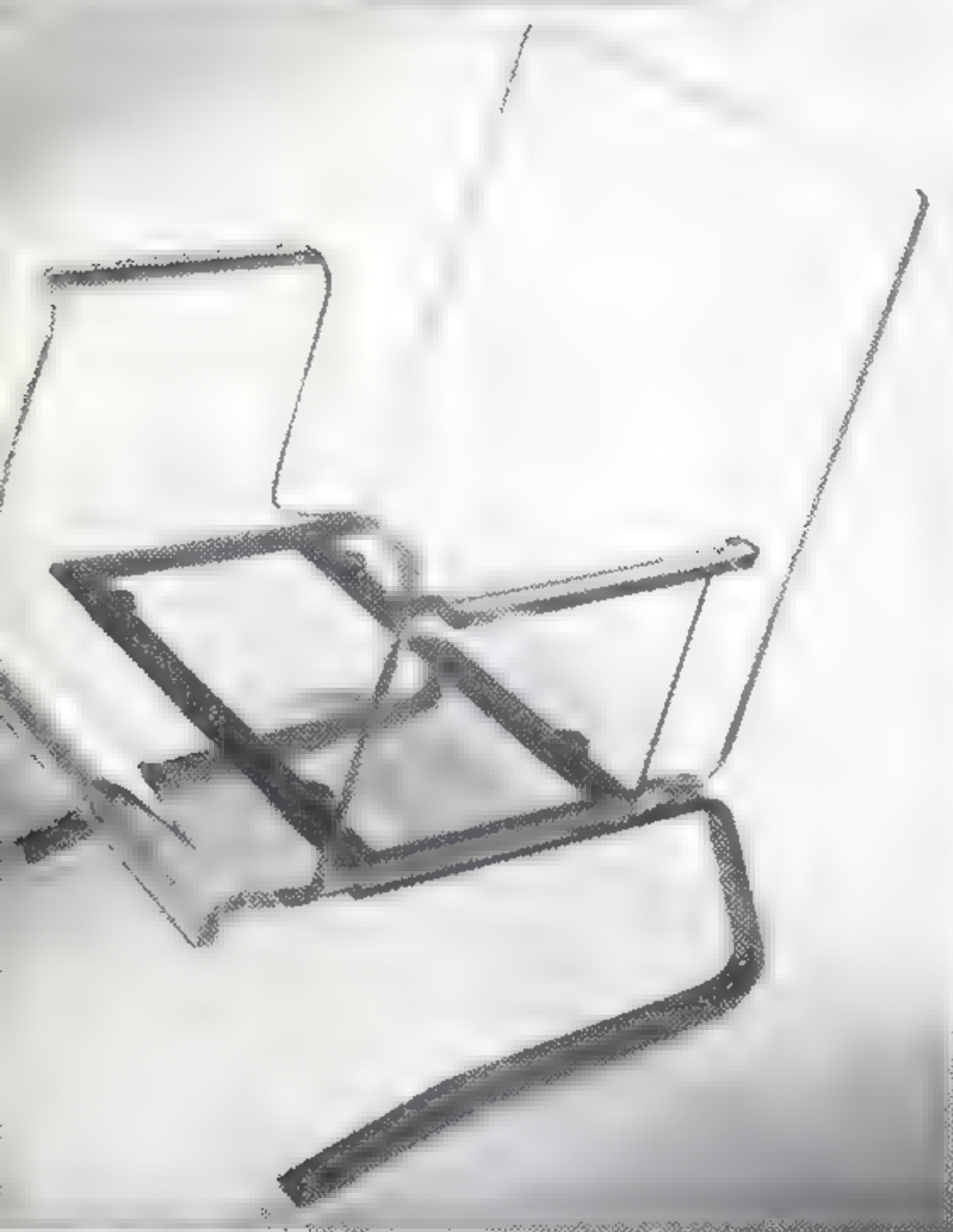


29



RIGHT, PURELY FOR LOOKS: SLICED AGATE EMBEDDED IN CLEAR AND TURQUOISE POLYESTER. BESIDE IT, LOW-DENSITY EPOXY FOAM, LIGHT ENOUGH TO FLOAT: BY DEBELL & RICHARDSON.

22



23

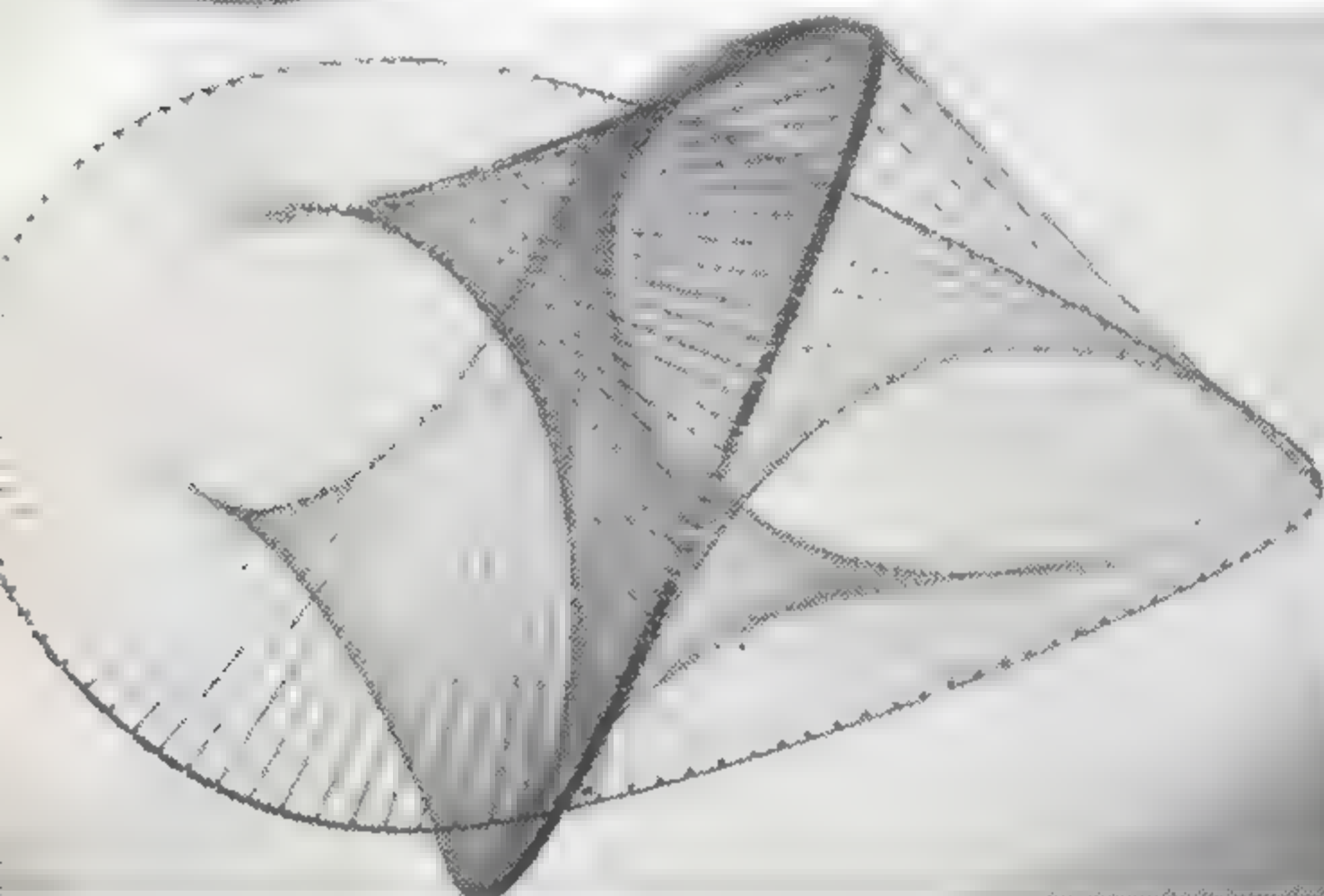
ABOVE, SEE-THROUGH ACRYLIC CHAIR, CANTILEVERED ON A SATIN STEEL BASE.

24



LEFT, PLASTICS FOR PLUMBING: A CELLULOSE ACETATE BUTYRATE PIPE.

BELOW, A BREEZY ENREVAL STROBIC MOBILE.

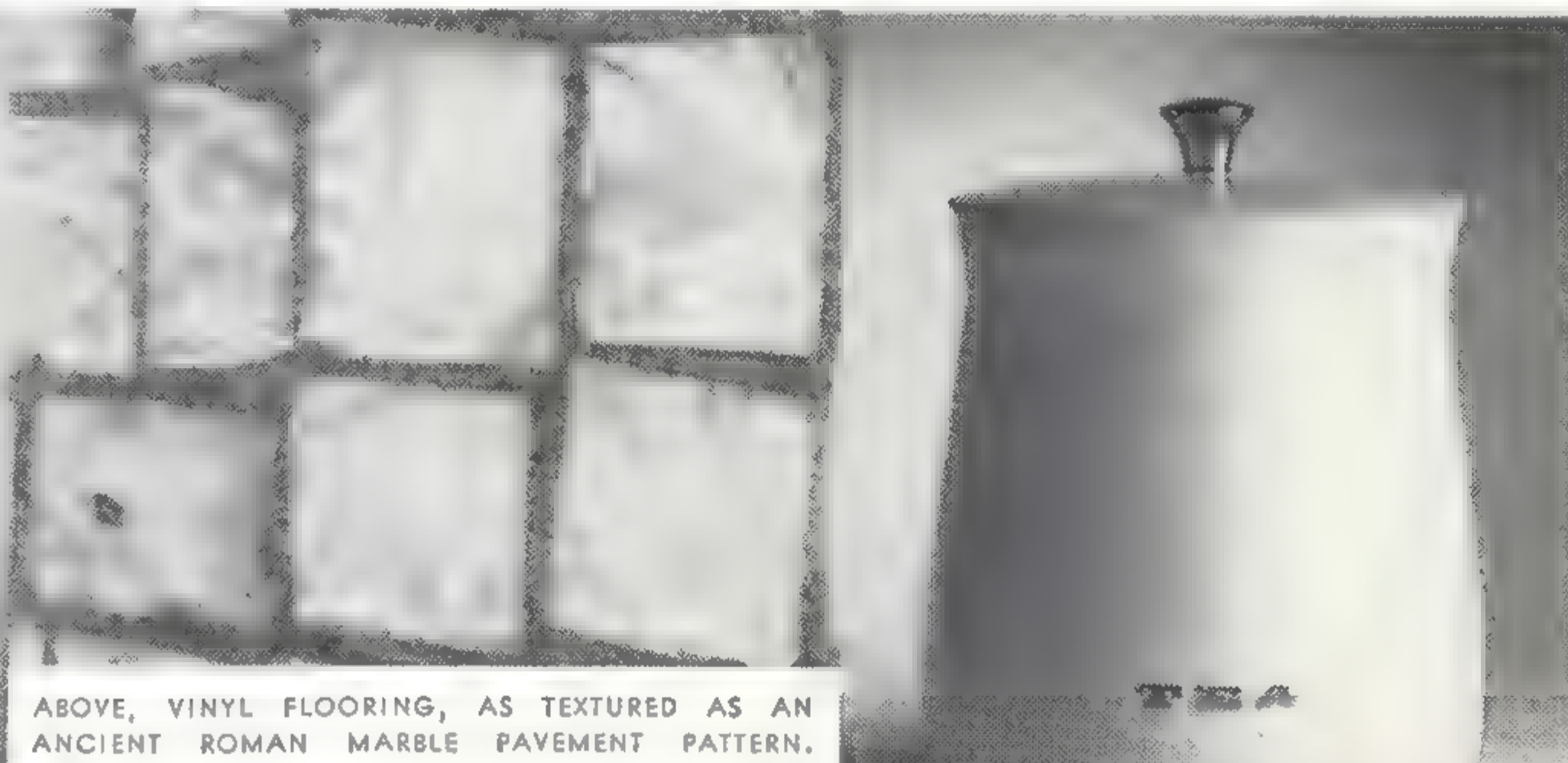


25

ABOVE, VINYL FLOORING, AS TEXTURED AS AN ANCIENT ROMAN MARBLE PAVEMENT PATTERN.

26

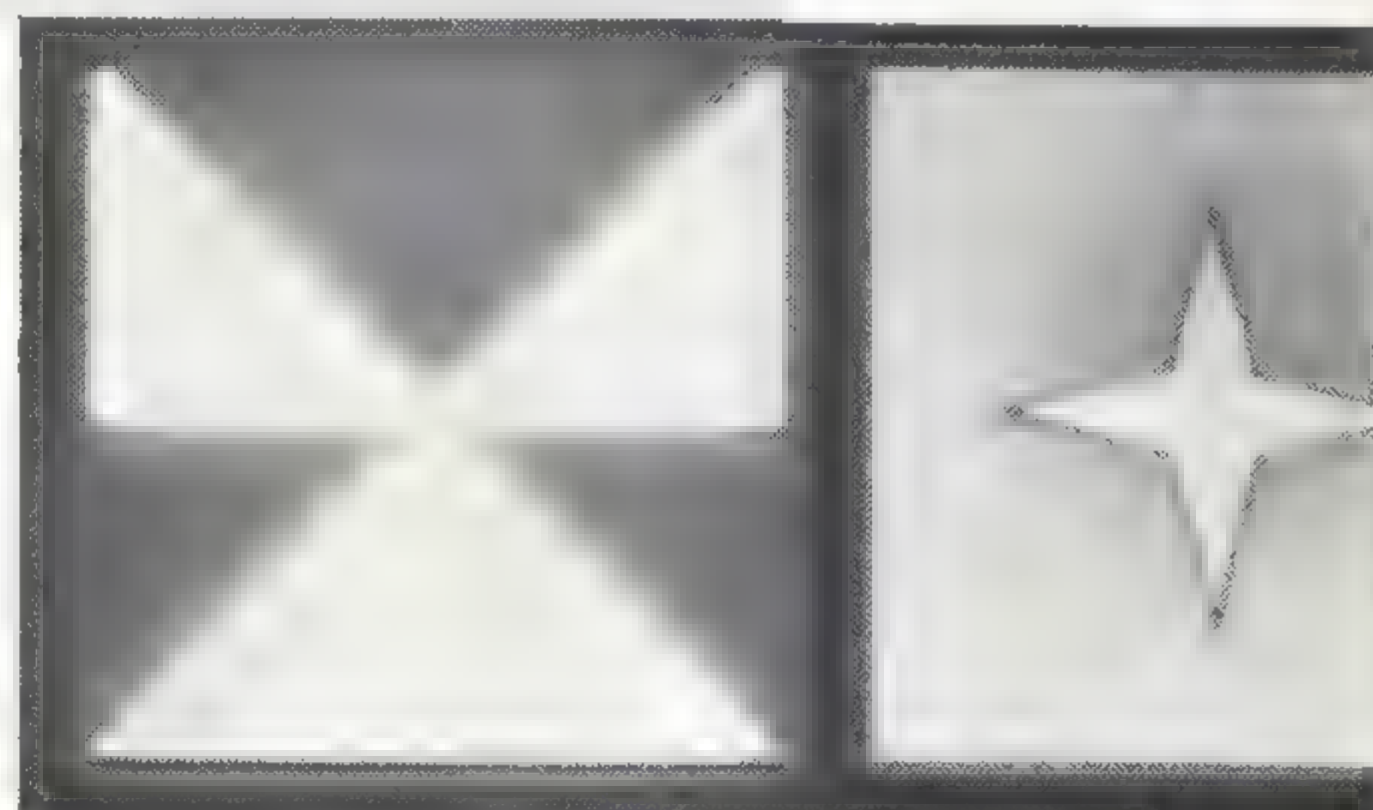
27



panels that combine opacity and transparency could form a part or the whole of a wall or ceiling....32. Rigid black pipe by Orangeburg wears, but does not rust, like iron. A flexible linear polyethylene tubing used for packaging is by Bradley-Sun....33. The melamine-topped, aluminum-bottomed table, designed by Ward Bennett for Lehigh, weighs no more than a seven-pound baby, needs, of course, none of the care....34. This checkered girl was photographed in the office of the President of Owens-Corning Fiberglas under a great polarizing ceiling light panel made of translucent polyester, reinforced, appropriately, with Fiberglas. The suit she wears: blue, grey, and white checked silk, by Pattullo-Jo Copeland, ready mid-January at Henri Bendel; Nan Duskin....35. Plastics and their insulating properties are a boon to electric blankets, including the General Electric one shown opposite; its cords are enclosed in polyvinyl chloride; the control housing and most of the thermostat is made of urea....36. Handsome indoors, but just as safe out, Leigh Hammond's Suva demi-chaise combines woven rattan with U. S. Rubber's white Naugahyde....37. Libby-Pratt's Colouverlay, stained glass chips trapped in thermosetting resin, as fascinating as a stained glass window....38. Some of Polygon Plastics' reinforcing rods, called Glasdramatic, now used in concrete instead of steel....39. The carousel roofing for a barbecue, an Edward Slater invention, is vinyl-coated canvas, could be, if greater rigidity were desired, panels of reinforced polyester....40. "Poron," Rogers Corporation's new vinyl film, has the feel and the flex of suède.... And so ends the listing of only forty of the uses of plastics, under some of its rippling names. 28

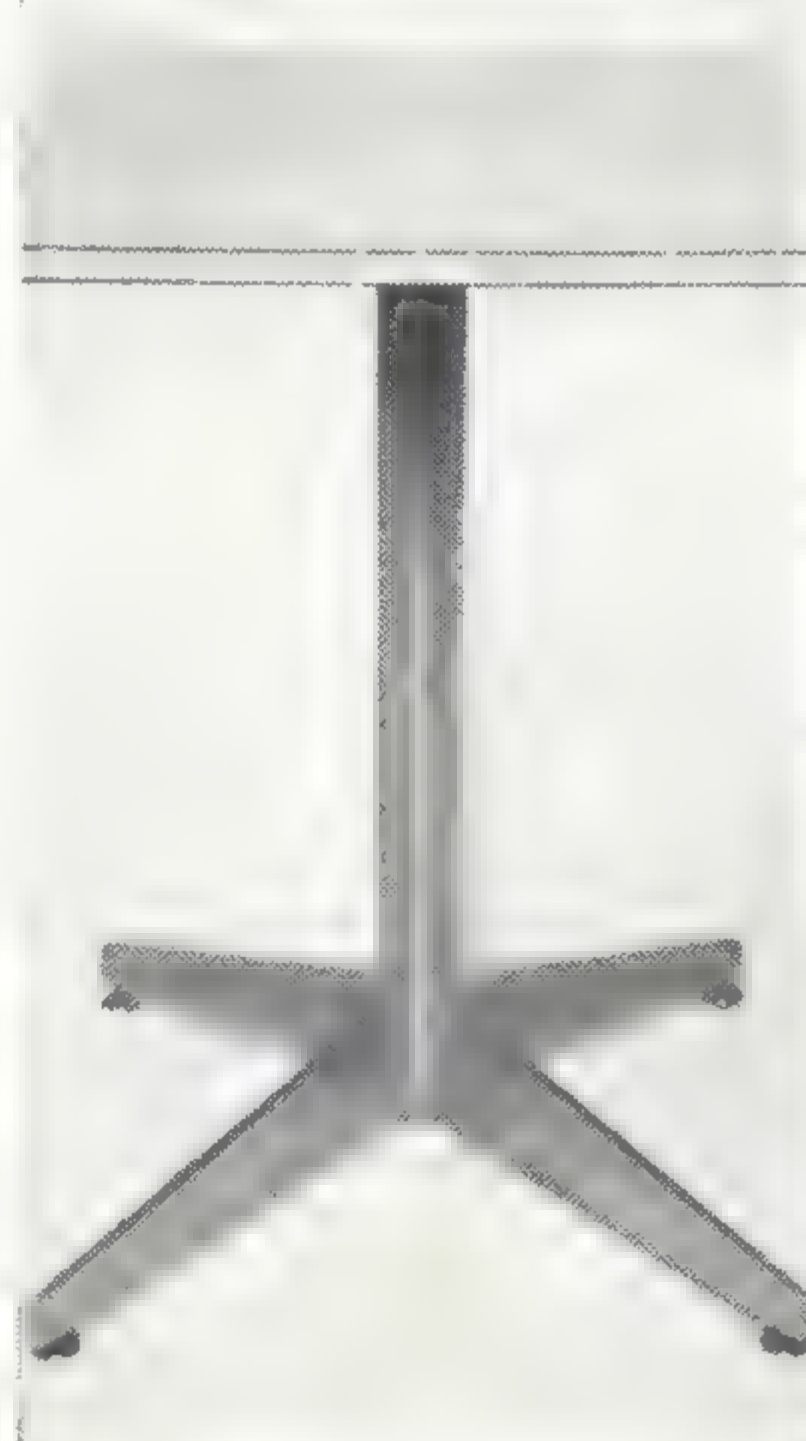
30

31



ABOVE, FOR A WALL OR A CEILING: CLEAR AND OPAQUE AREAS OF EPOXY AND ACRYLIC THAT, LIT FROM BEHIND, CREATE DASHING PATTERNS OF LIGHT.

32



33

ABOVE, 7 POUNDS OF TABLE: MELAMINE TOP, ALUMINUM BASE.

BELOW LEFT, LINEAR POLYETHYLENE CANISTER, UNBREAKABLE.

BELOW, FENCING OR PAVILION ROOFING, OF VELON FROM POLYVINYLIDENE CHLORIDE RESIN, GROWS TIGHTER WITH USE.

GRIGSBY

SKETCHES BY HEILEMAN



RIGHT, OVERHEAD  
LIGHT PANEL OF TRANS-  
LUCENT POLYESTER, RE-  
INFORCED WITH FIBER-  
GLASS

POLYETHYLENE TUBING:  
CORES, RES, CONTAINERS.

BELOW, ELECTRIC  
BLANKET CONTROLS:  
THE WIRING IS IN-  
SULATED WITH POLY-  
VINYL CHLORIDE.

35

KAREN RADKAI



36

ABOVE, RATTAN DEMI-CHAISE,  
WITH FOAM-FILLED, WHITE OUT-  
DOOR GRASS NAUGAHYDE.

RIGHT, COLOURED GLASS CHIPS  
EMBEDDED IN RESIN FOR A HAND-  
SOME "STAINED GLASS" PANEL.

37

BELOW, RODS, TUBES AND SHAPES,  
POLYESTER AND EPOXY; NEW FOR  
CONDUITS.



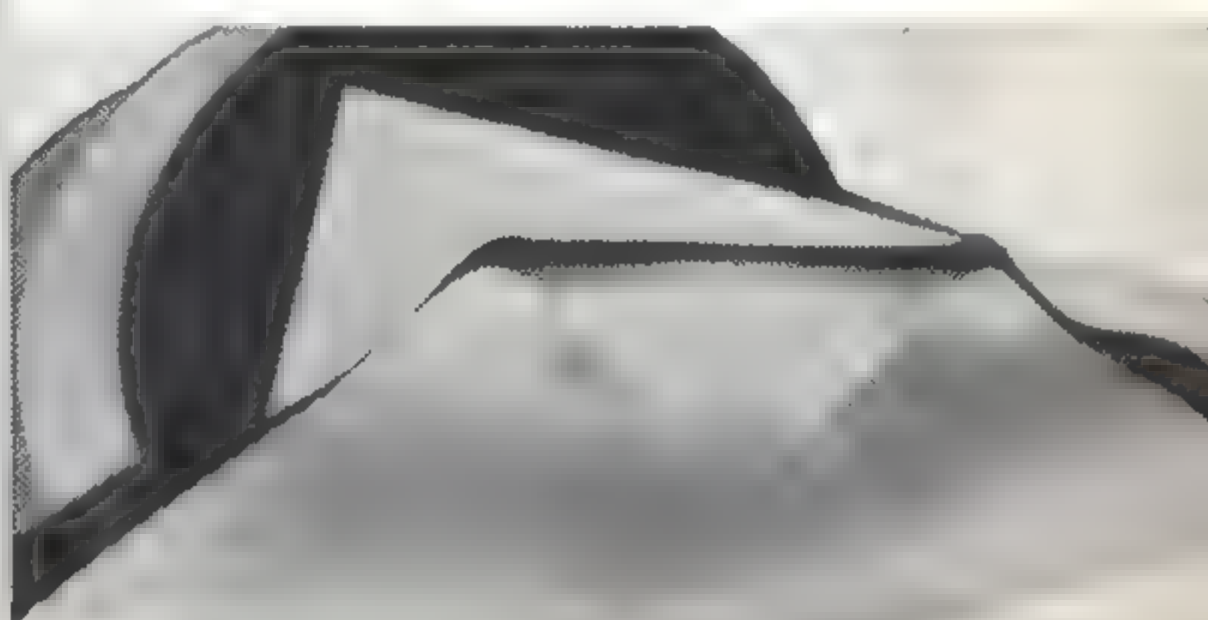
38

BELOW, A BARBECUE CAROUSEL, ITS ROOF  
OF RED-AND-WHITE VINYL-COATED CANVAS.



39

BELOW, "PORON" A NEW VINYL, BREATHABLE, SUÈDE-  
TEXTURED MATERIAL, WITH A LOVELY FUTURE.



40



# COLOUR—where it's going now

## D etails of the new blues (page 93)

1. Very new-looking now: the mostly covered print (it has more pattern than backdrop). Here, two depths of green with white—cotton by Everfast with Everglaze crease-resistance.
2. One of the new wide-open wools, gauzy though it's firmly woven. Pale aqua and white check; by Jacquar.
3. Abstract prints are good news now. Here, wandering turquoise stripes on white silk; Michel Editions.
4. Spring suiting with a fine, nearly smooth texture: turquoise and white stripes on a blend of spun rayon, cotton, and viscose; by Nelo.
5. Cotton with the texture of crêpe in clear, bright blue. By Reeves.
6. Natural go-togethers, blue and green—here, plaided with white. Forstmann wool suiting or coating.
7. Raised floral design—the flowers blurry, and news that way; matelassé brocade in blue and white; William Rose silk-and-nylon.
8. Spring's geometrics are bigger, bolder: here, blue, green, and white on a fabric of Antron nylon by Stehli.
9. A light, airy wool in bright, clear sky-blue; by Einiger.

10. Narrow turquoise and white stripes on a ribbed cotton fabric by Avondale.
11. One of the new porous weaves in brightened navy blue—an airy wool fabric for dresses or suits; by Bellaine.
12. Water-colour-blue cotton with a fined-down rib—a Fuller fabric.
13. Vivid spring plaid—navy-blue, light blue, and white: cotton fabric by Cone.
14. A clear, bright blue in a blend of Dacron and worsted; Raeford dress or suit fabric.
15. New wash-and-wear fabric: a blend of Dacron and Avron, blue and white striped; by Crown.
16. New and important, the raffia-textured fabric. Here, Bristol blue rayon-and-cotton blend by Crestwood.
17. A ribbony web of white on bright blue: silk print, by Onondaga.

The shoe worn with the new blues (see page 93): a beige leather opera pump with a very high, very slim wooden heel; with stitching and a single button on the vamp; \$27, at Andrew Geller. Van Raalte seamless demi-toe stockings, in proportioned lengths; at Bloomingdale's.



## D etails of the yellow-to-red directory (page 94)

1. New all-one-colour striped cotton ottoman—the striping is done with wide-apart, raised ribbing. Bright orange; By Lowenstein.
2. One of the new firm but wide-open wools; this, a brilliant, full-bodied yellow. By Stroock.
3. Knitted fabric, white dotted with small orange checks. Arnel, cotton, Helanca nylon blend; by Princeton.
4. Red flamed with orange—an important colour: moiré cotton by Reeves.
5. A covered print: it's all pattern with no background, and it's big news this spring. Orange, green, and orchid Supima cotton, with Cranston wrinkle-resistant finish.
6. Two kinds of news: the print, a b'urry abstract (almost covered); the colours—they're allies, oranges, yellows, greens. Silk fabric by Liberty of London.
7. One of the new bold-scale geometrics, a bright silk, white and buttercup yellow; by Maxwell.
8. Sun-ripened orange, in a crêpe of Enka rayon and Celanese acetate, by Julius Werk.
9. More of the new orange-powered red: Irish linen, by McBratney.

10. Apricot, gold, and white, allied in a pale plaid wool by Stevens.
11. Swirls of white on bright orange; a Wm. Anderson cotton satin with Cranston wrinkle-resistant finish.
12. In bright orange-red, a bold mostly-covered floral print: cotton fabric by Wamsutta.
13. One of the new dry but airy woven wools, bright orange: Anglo coating.
14. Texture interest, colour interest: close-ribbed cotton ottoman, in sunny buttercup yellow; a Hurel fabric.
15. A flame-red full-bodied wool coating, its fleeciness interwoven with thinner yarn for an unusual texture. By Forstmann.
16. The herringbone look in stripes: gold, yellow, and pinky-orange stripes on Creslan-and-wool; by Exclusive Fabrics.

Shoe for the yellow-to-red directory (see page 94): tall-heeled brown opera pump with long shoestring stitches along the collar, a length of braided shoestring across the vamp. About \$20, at Florsheim. The sheer, reinforced, Hanes seamless stockings at Altman's.

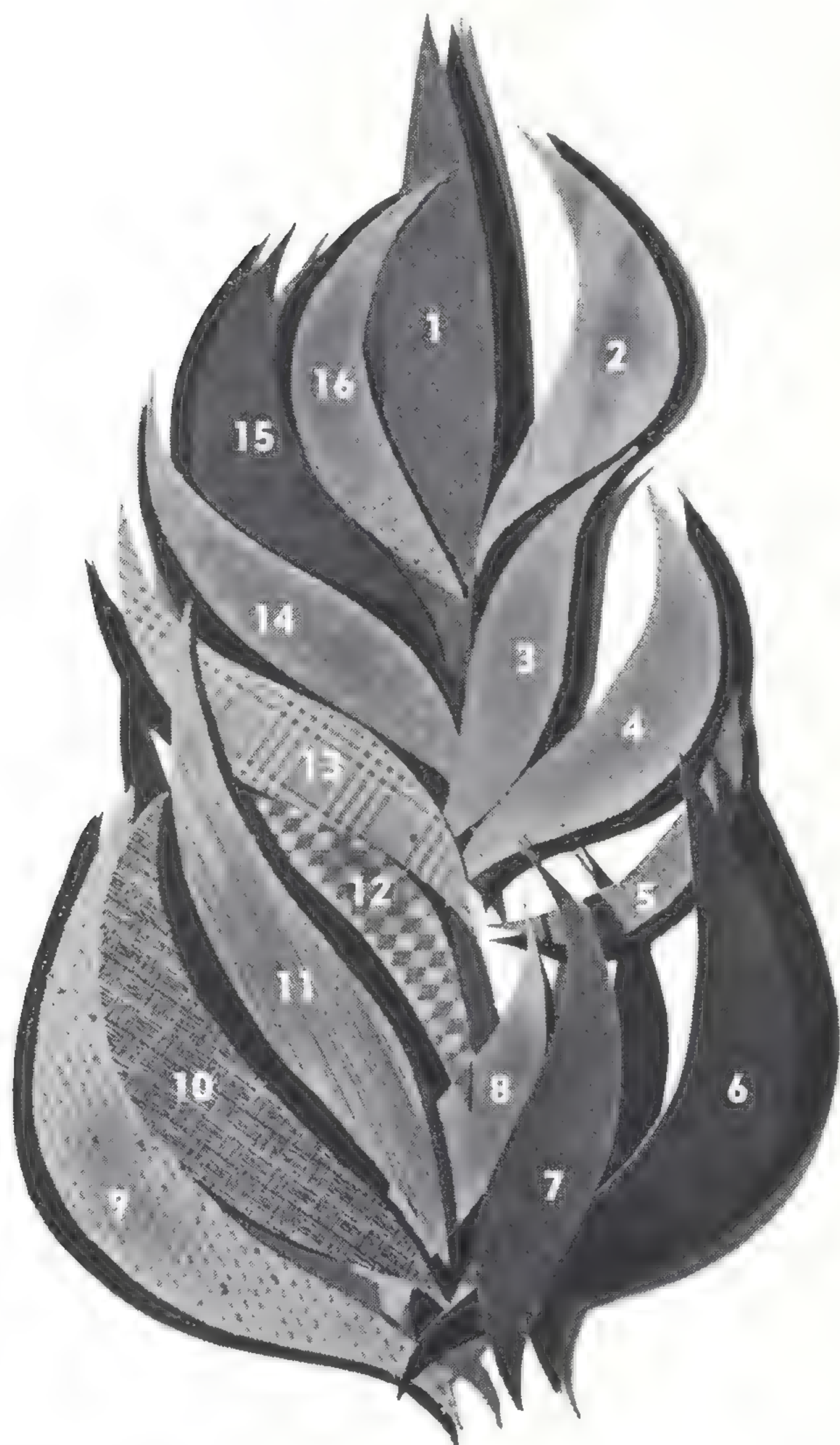


## Details of the new mauvey pinks (page 95)

1. More evidence of the new rave for stripes: pink and white striped crêpe of Dacron; by Fabrex.
2. One of the new mauvey pinks, mixed with white in a wool tweed with red slubs. By Milliken.
3. For spring suits and day-in-town dresses, raspberry red linen; by Simonnot-Godard, at Bianchini.
4. Pinky-mauve, paled down, in a knitted fabric with a petit-point look: Alamac's Thalmatte of Orlon and wool.
5. High-voltage pink in a silk jersey by Catoir.
6. Stripes—mostly mauves, pinks, their allies: cotton by Galey & Lord.
7. The covered print—this, copied from an Indian maharani's robe: shocking-pink, green, and turquoise, vividly printed on Supima cotton; with Cranston wrinkle-resistant finish.
8. Mauve cotton with woven design in green and a deeper mauve; by Dan River.
9. One of the raffia-textured wools; this, raspberry red and very light-

- weight; by Len Artel.
10. Pale plaiding of pink, mauve, and green, on cotton; by Mission Valley.
11. This is how flowers are turning up this spring—big and blurry: tulip design, a covered print in pink and green; Swiss cotton by Stoffel.
12. Warm pinks, combined with green on a sheer fabric blended of a new fibre called Fortrel, and cotton. By Renoir.
13. Peony pink, an airy fabric with refined texture; it's a blend of mohair, wool, nylon. By Lesur.
14. Blurry print in pinks and black on white cotton poplin; a Springmaid fabric.

The shoe appearing with the mauvey pinks (see page 95): a light yellow opera pump, its long slender vamp crossed by three raised ridges. Of leather, with a medium heel. By Customcraft, about \$23. Seamless demi-toe stockings by Belle-Sharmeer. Both at Lord & Taylor.



## Details of the brown-through-straw zone (page 96)

1. A soft, grainy fabric—actually a blend of silk, acetate, and rayon in a darkened beige; by Chardon-Marché.
2. Pale plaiding of beige and white, a linen with a texture like shantung; Moygashel linen.
3. Chamois—spring colour favourite from the beige scale: here, a dress-weight wool-fur blend by Hockanum.
4. The new straw-mat look in a pale, pale beige; a Zefran-and-linen blend by Textile Exclusives.
5. Another of the new fabrics that look like raffia: beige, taupe, and grey Belgian linen by Sichel.
6. Irish linen in a rich, chocolate brown; worn with apricot, it could be one of the new startling colour pairings. By McBratney.
7. Soft nubby texture; soft mocha colour: wool coating by Worumbo.
8. Thin-as-tissue, chamois-coloured crêpe of Dacron—a Folker fabric.
9. Pale, lacy, wool tweed coating, beige and white, with a soft, deep texture. By Stroock.

10. For suits or coats, a handsome, airy wool with a basketweave look, taupe, grey, and white; by Chantal.
11. The new straw-look, here in Irish linen, beige and white; by Wm. Ewart.
12. Colour allies—taupe and creamy beige with white—getting together in a diamond design: Permatal Everglaze cotton knit by Alamac.
13. For a spring suit life: beige and white plaid of lightweight Acrilan, by Chemspun.
14. Small, wide-apart white dots on beige knitted cotton; by Jasco.
15. In bright, warm brown, a slubbed silk by Moss-Still.
16. More of the raffia look—this, a whitened beige cotton-and-Courtauld's rayon blend, by Cohama.

The shoe news from the brown-through-straw range (see page 96): a sleek, beige snakeskin opera pump, high-heeled. By Newton Elkin, about \$30, at Lord & Taylor. NoMend stockings—sheer, seamless, reinforced: Altman's.



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## SOUTHERN CALIFORNIA PLACES— IN THE DESERT, ON THE COAST

*A continuation of the holiday plan on pages 112-113*

For anyone arriving in Los Angeles this winter aboard the S.S. "President Coolidge"—as well as for those already on the scene—this quick rundown of ten attractive Southern California places, some on the desert, some by the sea.

### IN PALM SPRINGS

Palm Springs is a sprawl of new buildings, turquoise-blue pools, and the velvety greens of a dozen good golf courses. As always, the desert lures are the relentless sun, the pinky dry brilliance of the air, the look of the hyacinth-coloured mountains. Among the immediate Palm Springs draws are the annual tennis championships at the Racquet Club, January 14-15; the championship sports-car races, January 21-22; the Palm Springs Rodeo, February 4-5; the Palm Springs Golf Classic—played over Bermuda Dunes, Eldorado, Indian Wells, Thunderbird, Tamarisk—February 1-5.

Note: In Palm Springs, one of the favourite things to do is bathe at the Palm Springs Spa, a wildly inventive place with marble pools, white bead curtains.

For anyone who wants to branch out from Palm Springs, but stay in town, a good place might be L'Horizon, an easygoing operation with a sprinkle of small cottages around the pool, no dining room, no bar. (For dinner, good places include Don the Beachcomber for Cantonese food, Cirone's for Italian food, Romanoff's on the Rocks for views of the desert.) Sometimes guests at L'Horizon order luncheon sent in for picnics around the pool; a group usually drifts back to the pool at night. A double room for either one or two people—with a morning tray of fruit juice, pastries, coffee—\$22.50 a day.

Another pleasant place in town is the small Ingleside Inn, its cottages almost lost in tangly, pooled gardens. A room for two, with meals, \$34 to \$44 a day.

### FOR GOLF, LA QUINTA

About fifteen miles from Palm Springs there is La Quinta, an expanse of tile-roofed cottages and green, green lawn, splashed with the petunias that grow every-

where around Palm Springs, and dotted with palm and orange trees. Golf is the great diversion at La Quinta, guests using the good eighteen-hole course at La Quinta Country Club. For two people in a double room, with all meals, \$48 to \$57 a day.

### FOR RIDING, SMOKE TREE RANCH

Only three miles from Palm Springs but even more isolated in spirit than La Quinta, is the Smoke Tree Ranch, which bears about as much resemblance to a working ranch as the *mise en scène* in "Gunsmoke" does to Dodge City. Operated on an invitational basis (that means references or introductions) by the seventy families who own property around the ranch, Smoke Tree is very family, very quiet, very rattan-and-knotty-pine. The food is delicious—the dining hall has the look of a children's camp. No bar. Horses may be boarded or rented; there are sometimes moonlight rides into the desert, sometimes breakfast rides by the stream in palmy Andreas Canyon. For two people, a room and three meals, \$34 a day. Note: Smoke Tree runs its own school, where small guests use their own textbooks, keep up with classes back home.

### FOR SAILING AND FISHING SOUTH OF LOS ANGELES

An hour's drive south from Los Angeles, there is fine sailing and fishing around Balboa and Newport Beach, where the harbour seems a thick forest of masts, the bay a spectacular front for the beach houses around its edge. (An excursion boat provides close-ups of the houses, the yachts, and the small bay islands, all sheltered by the six-mile finger of beach pointing into the Pacific.) Where to stay: the pleasant Balboa Bay Club accepts members of affiliated clubs around the country; the Newport Yacht Club, although small, has a few rooms. A good dinner place, the new Stuft Shirt.

### IN LA JOLLA TWO GOOD PLACES

Down the coast from Balboa, past the gentle, ocean-washed town of Laguna Beach and past the surprise of San Malo, where

all the beach houses are vaguely Norman, there is La Jolla, one of the best California beach places, north or south.

On a long stretch of brilliant white sand, dotted with cabanas, there is La Jolla Beach and Tennis Club, where interclub tennis tournaments are held in spring and autumn. At the Club, guests and La Jollans dance at night in a room where waves fairly splash against the windows. A room for two, without meals, \$14 a day.

La Valencia Hotel in La Jolla has palm-framed views of the Pacific, as well as a pretty patio for luncheon. Room for two, without meals, \$15 to \$20 a day.

To do in La Jolla: For dinner, two good places are The Honker (a branch of the Pasadena restaurant) and The Top of the Cove, in an old house on a cliff. (No bar, but a good wine list.) Golfers might try Torrey Pines, where the views are all Pacific; there is deep-sea fishing out of San Diego, a few miles south.

### NEAR SANTA BARBARA— SAN YSIDRO RANCH

One of the oldest, prettiest hideaways on the whole coast line, the San Ysidro Ranch, a few miles south of Santa Barbara, is a six-hundred-acre spread of pale golden foothills and silvered eucalyptus trees. Almost every cottage has its own garden, as well as a fireplace; guests ride, play golf at the Montecito Country Club, have luncheon sent down to San Ysidro's private beach, two miles from the ranch. (The food is delicious: steak-and-kidney pies with fresh horse-radish sauce, chicken soufflés, baked *fondues*.) For two, a small cottage with three meals, about \$40 a day.

### ROUNDUPS AND GOLF— ON A WORKING RANCH

Some forty miles north of Santa Barbara is the Alisal Ranch, ten thousand acres that were once a land grant from the Spaniards to the Carrillo family. Because the Alisal is still an operating cattle ranch, a stay there is apt to enchant small children; there are rodeos, roundups, evening campfires. For golfers, Alisal has an eighteen-hole course spread over rolling hills, sprinkled with oaks and sycamores. There is boating and fishing at Cachuma Lake nearby; swimming in the ranch pool and in the Pacific, a few miles west. For each of two people, a double room and all meals, \$19 a day.

VOGUE incorporating Vanity Fair



## MME. ROCHAS

(Continued from page 117)

In Paris, she heads a successful business, Parfums Rochas, employing about three hundred people. Recently, on a two-weeks' visit to New York that was a mingling of business and pleasure, Mme. Rochas brought with her—in her elegant black-and-white Hermès luggage—a superb small wardrobe of which part is shown on pages 116-117.

Of the ten costumes she brought, two were by Nina Ricci, eight by Guy Laroche. Although the season was getting on for late autumn, she didn't bring a single coat—only a sable jacket, worn mostly for late-day and evening. For daytime, the mustard wool Ricci dress and jacket with its snap-on sable collar, and the oatmeal-and-brown tweed Laroche dress and jacket with a nutria collar, provided plenty of warmth and maximum charm. (Both are shown on page 117.)

Besides these, Mme. Rochas brought a raspberry wool suit with navy-blue silk lapels and a navy-blue silk surah blouse, "très classique"; and a black wool suit with a binding, and lining, of black satin. Both were by Laroche, and both perfect to wear to large luncheons given in her honour, press conferences, and the like. She brought two velvet suits, for cocktail parties and informal dinners—one black velvet, by Laroche, one olive-green velvet, by Ricci. Both are three-piece, consisting of a sleeveless overtop, a skirt, and a jacket. With the black velvet, Mme. Rochas sometimes wore her sable jacket instead of the suit jacket. The olive-green velvet has a jacket equipped with snaps so the round sable collar, shown on page 117, can be snapped onto this jacket too.

Mme. Rochas brought four dinner dresses, all short, all by Guy Laroche, and all enchanting. Two are short black slips of dresses; one, a magnificent brocade dress and jacket trimmed with black mink; one, a shimmer of white beading. All are shown, and described, on pages 116-117. With the black dresses, she wore small pointed black satin slippers by Marigny with narrow cross-ties and a wisp of bow.

Although Mme. Rochas wears jewellery very sparingly—she doesn't wear rings at all, because she can't resist twiddling them around, and there's too much danger of losing them—what she does wear is superbly effective.

Besides the dramatic black pearl pendant and the charming turquoise-and-diamond earrings shown on page 117, she brought a ravishing ivory rose pin, set with turquoises and diamonds; and an extraordinary round sinuous necklace, one-half of it paved with tiny rubies and diamonds, the other half with sapphires and diamonds. The two halves can be worn separately, as bracelets.

Mme. Rochas has two handsome children, a boy of eighteen and a girl of sixteen. In Paris, they live in a delightful house with a garden on the Rue Barbet-de-Jouy; on weekends, they all repair to an equally delightful country house (once a priory) near Mantes.

In the country, she generally wears sweaters and skirts, finding most French "country clothes" too bulky and complicated. She never wears pants in the daytime, but sometimes wears them in Paris for evenings at home—black velvet pants, covered by a long, sleeveless Chinese brocade jacket. On the whole, she thinks Frenchwomen should avoid wearing pants—she doesn't think their legs are long enough.

Mme. Rochas almost never wears a long evening dress in Paris, except to a ball or a big official dinner. And she never wears a hat. She tries to keep her life as simple and well-organized as she does her clothes—which is very well-organized indeed.

It's worth noting that she never needed any help with all the quick-change artistry required by the Vogue sitting; after each costume had been photographed, she retired for an incredibly short space of time before emerging, smiling and unruffled, in another costume, her shining amber-brown hair in place, her spirits calm and gay. One explanation: even when her dresses are narrow, they are never tight—always gently fitted, easy to move about in. Once her clothes are put on, you have the feeling that she forgets them completely; there's no fussing.

Her formula for elegance, freely translated, might read something like this: Everything should be simple, but it shouldn't be too perfect, too conventional. There should always be at least one off-beat touch—a curious jewel, a marvellously-designed shoe, a rare fabric. Of the black brocade dress, she remarked fondly, "It is not in the fashion—it's special."



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## I'M FLYING

(Continued from page 115)

After the plane was on the ground, it was my job to taxi it back to its parking place. Taxiing was much harder than I thought it would be, since one can't see straight ahead over the nose so must zig-zag a little, glancing side to side to keep track of wing-tips—preventing them from smashing into other planes parked closely on both sides. The plane is still powered by the throttle at this point, and steered by turning the rudder, braking the wheels. It's hard to remember, at first, which wheel to brake when the plane starts to swerve (winds and bumps in the road can cause this), and I had some mortifying near-misses of other planes—resulting, of course, in some sound scoldings—"WHERE do you think you're going?"

In subsequent lessons, I worked more on the levels and turns in the air; by this time I was told to turn east or west instead of left or right, to make me keep track of directions and which way I was heading; there was a compass on the dashboard to indicate this. At one point, I asked Mr. Stinis something that had occurred to me, bad-dream-like, the night before: what if, in a fit of nerves, I did something just awful, and gripped my controls so fiercely that he couldn't correct it? "See this elbow," he answered politely, "it would come back right on your jaw." Imagining myself picking up teeth from the floor of the plane made me more determined than ever to be calm and un-panicky. We did more stalls, which I didn't mind as much after I got to do them myself—actually they began to take me back to childhood roller-coaster thrills—but these do require some physical strength in holding the stick back long enough to make the stall; somehow it offers a lot of resistance. The next step was take-offs and landings which we did in a repeated up-around-and-down pattern; each time, I was allowed to handle the controls a little more, and expected to profit from mistakes—these, quickly corrected; no time here to let anything go too wrong. The thought of doing any part of these operations, especially the landings (ground is so hard, comes up so fast), froze me at first, but I found that, as in ev-

ery other step along the way, after getting used to the idea and doing more of it myself, fear went away and interest grew. The next projects, in succeeding lessons, would be to go over these and more manoeuvres, plus radio and navigation training (it does make landing more convenient to be able to find the airport), until I gained enough confidence to do these things unassisted.

In our ground conversations, I learned that methods of flying instruction have changed considerably since World War II. I was terrified to hear that there was a time when a beginning pupil was taken up and given as rough a ride as possible—rolls, upside-downs, dives—to see how he could take it. If he survived this (and many didn't—psychologically), he was then allowed, very gradually, to handle the controls. Now, as I could see in my own case, a beginner is allowed to progress much more humanely and rapidly. Instructors follow a regular curriculum; speed of progress, of course, depending on the capabilities of the pupil. Other facts found here: ground training before starting air-work is desirable but not mandatory; some airports (Flushing for one) give night lectures as pre-flight training—a good chance to learn something about flying before deciding to take it up more actively. A student is usually expected to solo after about ten hours of instruction; a private pilot's license requires 50 hours solo flight—or 40 hours if all the training is taken at one FAA-approved school. The average price of lessons, across the country, is around \$15 to \$18 an hour. Helicopter lessons are, surprisingly, a great deal more: about \$75 an hour. This, because the cheapest helicopter costs about \$20,000—about three times as much as a Piper Cub.

The plane I had used cost around \$7000, was a 1947 model; newer models, coming out now, cost even less. Also, I was glad to hear—in another conversation that included several pilots, one a woman—that women often make very good pilots, sometimes doing even better than men. The feeling, apparently, that women are not physically or emotionally suited to sky-life is just so much—well, prop-wash.



# A CERTAIN DIGNITY

A story by ROBERT FONTAINE

They were talking about my great-uncle Richarde again, Richarde who was very old indeed and who clumped about on a peg leg and would talk to me about forgotten wars on rainy days.

For a long time, my father and mother had been talking about Richarde. Richarde had become odd, childish, daft; he was really a problem, forgetting to put out his pipe or putting a lighted cigar carefully in his bureau drawer.

I could hear my father now, saying, "But I can't see him in a home or an asylum or whatever you might call it. A man must have a certain dignity. If it were on your side of the family, Emily, surely you would not want the poor creature locked up like a lunatic. Certainly he is gay and he sings a lot and even dances on that leg of his."

"People are beginning to talk. It will affect Roger. People won't ask him to their homes. He'll have trouble in school."

"I don't see why. Richarde is simply old."

My mother sighed loudly. "He is old and queer. I love him as much as you do, and we've borne the care and expense of him for seven years."

"He has done no harm," my father said wearily.

"He is bad for Roger," my mother said. "He is bad for all of us. When people come here for tea or cards, Richarde is always about, singing little songs he invents, some of them quite risqué, dancing about on his peg leg. Last week he picked up one of the ladies in his big bear's arms and whirled her about. She was frightened to death. He is terribly strong in the body. For a man his age. Mrs. Hotkins, it was, and she was

frightened out of a month's growth. You may believe there was talk after that."

I heard my father get up and knock his pipe in the fireplace. He said, "Well, I can not be the one to put poor Richarde under lock and key. A man must have a certain dignity. I've said it before."

"He kissed . . . he actually kissed Miss Ludmiller two weeks ago. Walked right in, said something sassy and kissed her. Against her will, mind."

My father chuckled. "Miss Ludmiller has not been kissed in twenty years. It was the surprise, perhaps."

"It is not funny." There was a long silence. At length my father said, "You can not simply put a man away, Emily. He is quite shrewd when he wishes to be. You must go before a court and the court will question the poor old fellow, and Richarde will be very sane and clear-minded for as long as is necessary."

I did not wish to hear any more. I crept away from the door and up the stairs to Richarde's room. He was sitting staring out the window at a bird.

"It is spring," he said. "It is winter," I said. "There is a bird outside." "Just the same it is winter. Uncle Richarde, how much is two and two?"

"Four." The old man selected from five or six cigar butts on the window sill and lighted one, putting the stub into his mouth and blinking his pale eyes.

"Uncle Richarde, what day is it?"

"Saturday. In the afternoon."

(Continued on page 150)



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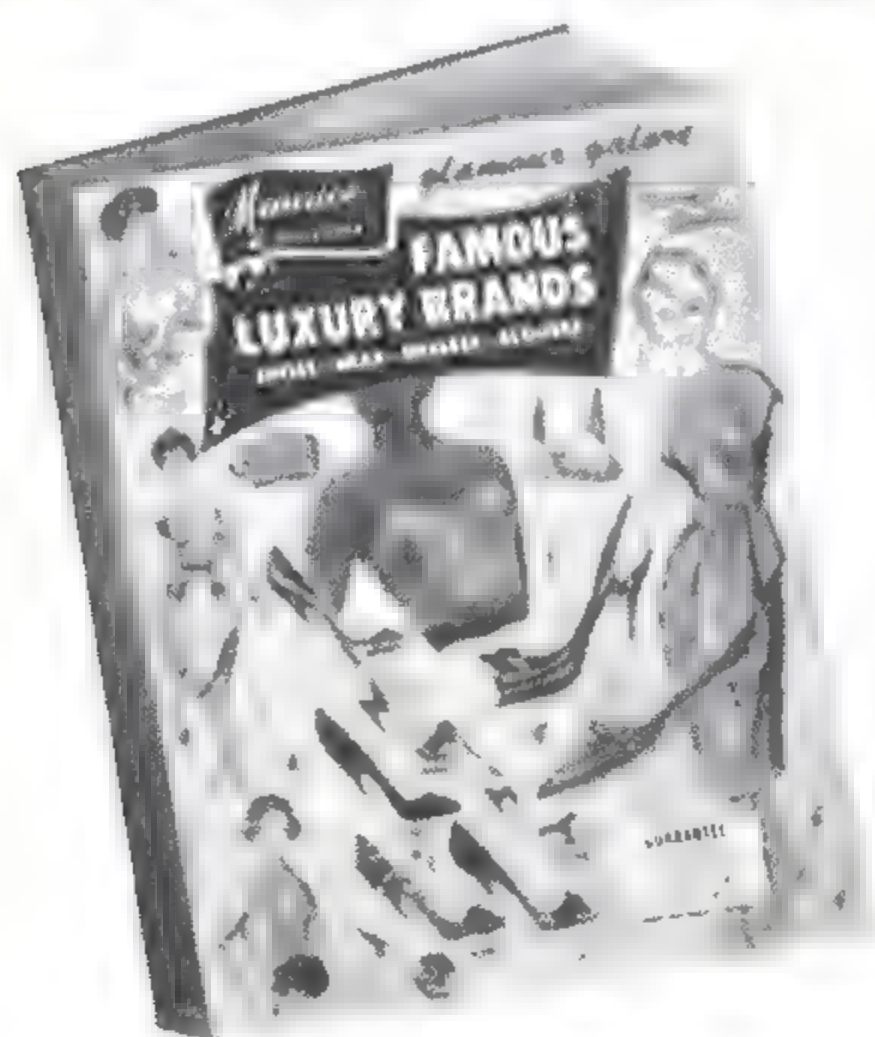
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## A CERTAIN DIGNITY

(Continued from page 149)

"Uncle Richarde, which is further south, Florida or Delaware?"

"Florida."

"Uncle Richarde, think carefully, why did you kiss Miss Ludmiller that day?"

The old man cackled and blew a perfect ring of blue smoke a moment later. "I needed to kiss someone and she is unmarried."

"Why did you dance with Mrs. Hotkins?"

"I needed to dance again because it was spring, and I always dance in spring. Mrs. Hotkins walks about with an air and a bounce and she has that fine figure."

I shook my head. "It was not spring."

Uncle Richarde shook his head. "It was spring. Shall we play at soldiers? Talking makes me tired these days. There is nothing left to talk about and talking never gets one anywhere except where one started. I was great at the debate when I was younger but, in the end, the problems are settled by Time or by Death. Where are the soldiers?"

I got the big, old carton that had the cardboard soldiers in it. Richarde and I had each a wooden cannon with wooden shells and we would take turns firing from opposite sides. Richarde was very good indeed at this and had hit my general so often his head had finally fallen off.

We played a while and then I said, "Richarde, my uncle, suppose, suppose, for instance, you were before an officer of the court who was to decide whether or not you should be put somewhere where you would be cared for well. Suppose he asked you questions, very big questions, to find out about you. Could you answer those questions?"

The old man looked at me with fire in his eyes, fire and, I think, perhaps, fear. He did not speak for a long time, sucking on his thin lips and looking down now and then, almost angrily at his wrinkled hands.

He turned suddenly and looked at me. "I have never needed spectacles. I can see as well as when I was thirty."

"Yes, I know."

He smiled suddenly. "I would not say a word. I would just stare. They would not trap me with their questions. I have heard from friends that no matter how you answer they trap you. They want to get rid of you. It is best to maintain one's dignity. It is best to say nothing; to fold the arms across the chest and say nothing."

"No, Uncle Richarde. If you say nothing . . ."

"I know best," he interrupted. "If you say nothing they have no proof. Besides, who is going to send me anywhere?"

"I don't know," I murmured. My old companion took out his watch on which there had been no hands for years. It was a great, beautiful, golden watch, the case engraved with scrolls and flowers.

"It is getting late," he said, "and there is much to be done."

He was always looking at his watch with no hands on it and saying that it was getting late and there was much to be done. Whenever he did this I would leave and he would stretch out on his bed and go to sleep.

I cried and screamed and beat my hands against the wall. My mother pulled at me roughly and said, "Don't act like a baby."

"I want to go," I said.

"It's no place for you," my mother countered.

My father spoke sadly. "Oh, let him go. Richarde will feel better to see him along. What is the difference?"

"It's no place for a child," my mother said wearily and with no conviction.

"It won't hurt him," my father said.

Great-uncle Richarde came down the stairs, thump thump, dressed in his very best; a handsome jacket, now years out of style, an Ascot cravat, grey trousers, one leg of which was tucked somehow inside the top of his peg leg, and a grey top hat.

He was calm and polite. My mother whispered to my father, "Where did he get that hat?"

My father shrugged. It seemed all very painful for him. "He has had it for years."

All the way to the court Richarde said not a word. He looked at his handless watch every now and then, and shook his head as if he were being detained from some important engagement.

He took off his hat when we came before the officers and he folded his arms across his chest, the hat dangling from his right hand. All the while he was being questioned he said not a word. The officers tried to persuade him. My mother begged him to speak. My father spoke plaintively. I begged the old man.

I do not know why we wanted him to talk. Or, rather, I do not know why my parents, who had determined to put him somewhere, were so eager to have him speak up. He might have defended himself superbly. Perhaps they felt it was not a fair way of arranging things, to have him say no word of protest.

Still, he said nothing. Only, toward the end, he would keep looking at his watch and shaking his head.

Finally, there was much whispering while Richarde stood in a corner, staring out the window. Presently my father, with tears in his eyes, took my hand and we went out without Richarde. My mother followed us.

"He will be better off," she said in a broken voice.

"I suppose," my father said huskily.

"It is a matter of depression, of splitting of the personality, the doctors said. He can not now be reached. He has retreated into himself. Is that what they said? I did not understand it all."

"The papers are signed and he is out of our care. Why should we discuss it?"

It was spring, truly, when I saw the old fellow again. He did not speak to my father and mother but he came thump thump toward me and put his arms around me. Then he drew me aside and forced me to walk quickly almost a quarter of a mile across the beautifully  
(Continued on page 152)



# NOW YOU'RE TALKING

More on the newest speed-techniques  
for learning languages the talking way

(Continued from page 119)

tremely stimulating. Opinion differs among linguists as to where the vanguard flourishes. Some say the Ivy League has been slow on the uptake, and the Middle West very much on the *qui vive*, but few authorities will fight the feeling that Yale, Cornell, and Columbia are solidly on the road to Talk. Part of the problem everywhere is that even very competent teachers need some retraining in order to teach the Audio-Lingual Method constructively. Surprisingly, there is a rather limited supply of what educators persist in calling "materials"—textbooks oriented to Audio-Lingual teaching, exercises, tapes, and, especially, intelligently produced commercial records.

At Columbia's language laboratory, a swift-purring installation supervised with distinct *élan* by Mrs. Jeanne Varney Pleasants, the solution has been a sort of do-it-yourself program on a rather spectacular scale. Tapes are made by native speakers in the basement of Philosophy Hall. Upstairs, the tape lab—which I, still in the depths of anachronism, can't help thinking of as a tape library—contains recordings of fifty courses in the twenty languages at the moment being taught under the laboratory system. One hundred tidy cubicles are equipped with recorders and microphones where students put in fifty-minute lab sessions, listening, recording their own voices, playing back, correcting, et cetera. A rich and sustaining first-year language course at the college level might, Mrs. Pleasants feels, be based on five hours a week in the classroom, five in the tape lab. Gratifying results—talking results—have already been clearly demonstrated by students who spend three hours a week in class, three in the lab; at the end of a year they stack up considerably better than students with no lab work, taught by pre-Audio-Lingual methods.

University courses, understandably, lean a little more towards stressing history and literature, a little away from the

practical-political tenor of State Department training. In Columbia's second-semester French classes, reading matter and tapes (used to test comprehension as well as to help students "get the music") may well include samplings of Voltaire, Sartre, Giraudoux. Nevertheless, the mechanics-of-living conversation is also covered, and the linguistic principles are the same.

Among the linguistic demonstrations that struck me in both places as little short of inspired were the stress-on-contrast exercise; something called "the build-up"; and, in the Foreign Service manuals, a series of acrobatic little arrows placed in the phonemic transcription of phrases to indicate where the voice rises, where it falls. For instance—

When a foreign sound (in this case, French) is at all similar to an English sound, the English-speaking student is most apt to go haywire. To train his ear he can, guided by a native speaker, practise over and over on tape contrasts like these:

view	vu
judge	juge
on	en
son	son
car	car
leer	lire

The "build-up" has to do with the business of learning language in phrases or patterns, rather than word by word, and it might go like this:

in the capital  
dans la capitale  
here we are in the capital  
nous voici dans la capitale  
Well, here we are in the capital.  
Eh bien, nous voici dans la capitale.

"If you get the pattern," explained a Russian-and-Japanese linguist, "the sounds will take care of themselves." Interestingly enough, intensive, Audio-Lingual courses have pretty much thrown out the old-fashioned vocabulary list to be memorized word by word; they deliberately restrict vocabulary in the early stages of teaching so that students learn to "manipulate the language" before

they bog down in a morass of dictionary knowledge that they can't put together. The word "cliché," a peril in other atmospheres, is looked on by the Method as a Good Thing. Clichés are useful; and they may vary from such important matters as knowing that in Arabic one hello calls for the polite reply "two hellos" to mastering with assurance that great international call, "Bring me one beer," which seems to occur over and over again in all textbooks. Whether the Arabic cliché to that is "bring me two beers" I have not yet discovered, but I have learned that it's a mistake to question dedicated scientific linguists about idioms. "Anything," the answer is, "anything spoken is in idiom."

## Practical notes

It is impossible to list here all the reliable materials for learning languages by the Audio-Lingual Method, but among those currently available, the Gateway records in French, Russian, Spanish, German, and Italian, are especially worth noting as samples of brief introductory courses. These are produced with excellent linguistic advice by Ottenheimer Publishers, Inc., Baltimore, who also have an amusing children's series.

One very good example of the *nouvelle vague* college textbooks is *Modern Spanish* published by Harcourt, Brace in conjunction with the Modern Language Association; records go with it.

Probably sometime this year a new combination of manuals, discs, and tapes called the Glastonbury Materials will be available for use at the secondary-school level. These are now being field-tested by a research group in the U.S. Language Development Program; the funds required to produce them were provided by the National Defense Education Act, and the place to write for information is the Modern Language Materials Development Center, New York.

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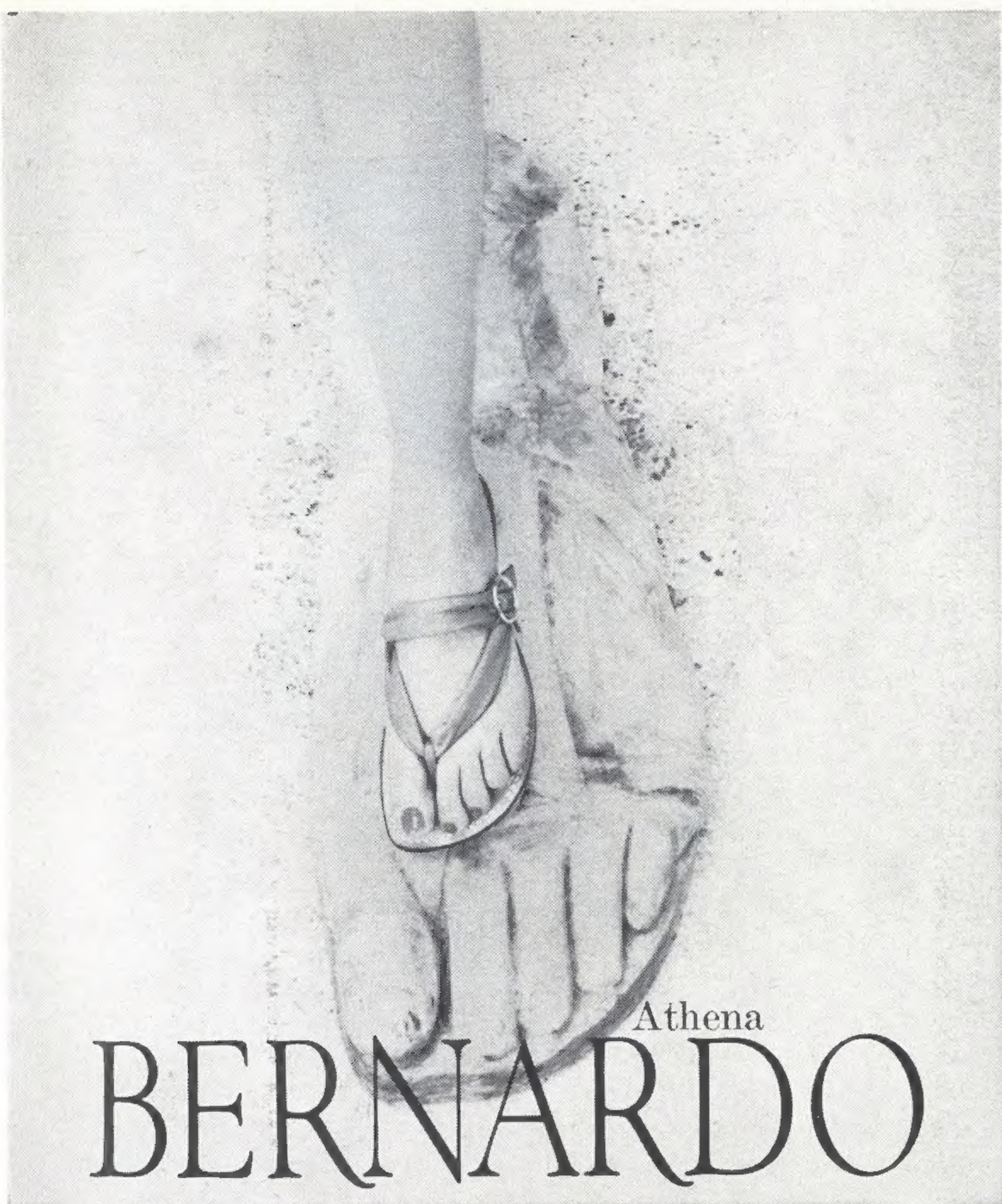
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## A CERTAIN DIGNITY

(Continued from page 150)

kept grass and toward the corner of the great wrought-iron fence.

We sat on a bench beneath a flowering cherry tree and Richarde said, "You see how it worked? Ha! They could prove nothing. I retained my dignity. They were helpless."

I stared at him. "Then why are you here?"

He blinked. "Here? Why because I choose to be here. My friends are here. A lady, believe me, who kissed better than Miss Ludmiller and a lady who danced much better than Mrs. Hotkins. Oh, they are all my friends. That is why I am here. Of course it is not permanent. It is a vacation of sorts. No, they did not fool me. I am my own master. Never forget that. I speak to whom I choose. And I go where I choose. I have a card."

He went through his pockets for a long time and finally produced a green card that said he was permitted freedom of the grounds.

"You see?"

"That's fine," I said. "They did not fool you at all, Uncle Richarde."

"No," he said. Then he told me about all the things he did, working in the greenhouse, playing cards, dancing, and kissing the women. He talked for a long time, happily.

Abruptly he took out his watch and looked at it. There were still no hands. He said, "It's getting late and there is much to be done."

"Yes," I agreed. "It is getting late."

We walked slowly back and my father and mother were sitting waiting. Richarde ignored them completely. He bowed politely to me and looked again at his watch. "I wish I had more time," he said, wistfully.

He put his watch back and looked out the huge picture window.

"It's spring," he said with a smile.

I smiled, too. "Yes, it is spring."

He pulled out his watch once more, looked at it, and then thumped down the corridor and did not turn around.

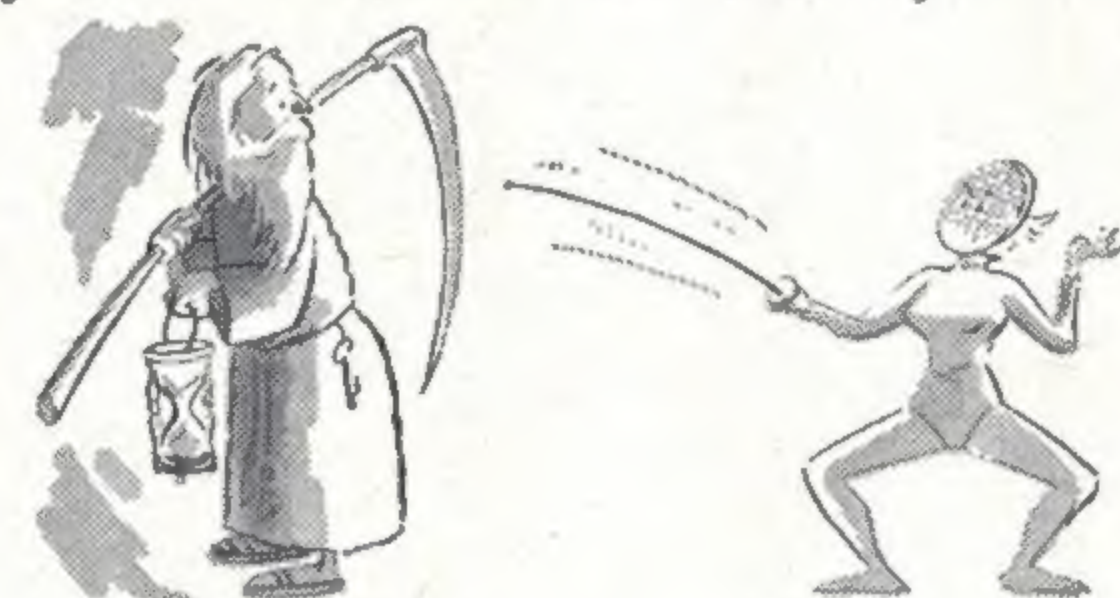
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